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A Thesis

on

The Relationship of Poetry to Music in the Poems of Edgar Allan Poe

by

Minnie A. Glasheen

To satisfy part of the requirement for the

Master of Arts Degree

1934

52053

OUTLINE FOR THESIS ON

THE RELATIONSHIP OF POETRY TO MUSIC

IN THE POEMS OF EDGAR ALLAN POE

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Motif

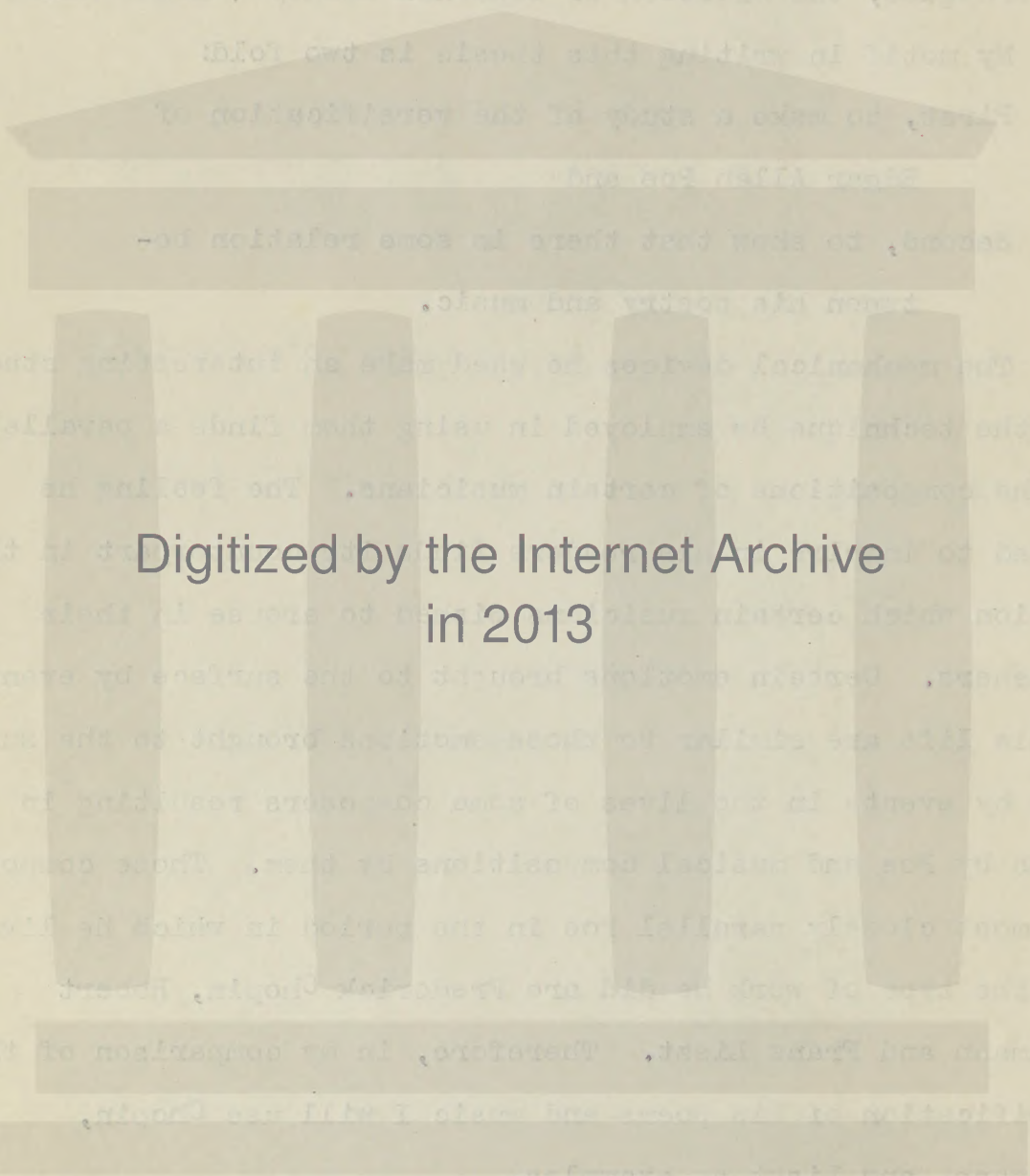
"It is in music perhaps that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles, the creation of Supernal Beauty"--Edgar Allan Poe.

My motif in writing this thesis is two fold:

First, to make a study of the versification of Edgar Allan Poe and

Second, to show that there is some relation between his poetry and music.

The mechanical devices he used make an interesting study and the technique he employed in using them finds a parallel in the compositions of certain musicians. The feeling he wished to inspire in his readers finds its counterpart in the emotion which certain musicians wished to arouse in their listeners. Certain emotions brought to the surface by events in his life are similar to those emotions brought to the surface by events in the lives of some composers resulting in poems by Poe and musical compositions by them. Those composers who most closely parallel Poe in the period in which he lived and the type of work he did are Frederick Chopin, Robert Schumann and Franz Liszt. Therefore, in my comparison of the versification of his poems and music I will use Chopin, Schumann, and Liszt as examples.



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Method of Developing

In order to learn something of the versification of Poe, it has been necessary to do two things:

first, to make a study of Poe's ideals of poetry and his ideas of developing them;

second, to make a detailed study of the technical phases of a representative number of his poems.

To show that there is a definite relationship between Poe's poetry and music, it has been necessary

first, to find out the general relationship between poetry and music and

second, to apply that relationship between his poems and the music of certain composers.

Materials Used

Poe, himself, has made it easy to understand his ideals of poetry and his ideas of its development by writing essays on the subject. These, together with books of criticism and explanation, have been carefully read.

The poems for definite study were carefully selected as the outstanding specimens of his pen, covering the entire period form his youth to his maturity. They include the following: "Al Aaraaf", "Annabel Lee", "A Hymn", "A Valentine", "Dreamland", "Eldorado", "Eulalie", "Israfel", "Lenore", "The Bells", "The City in the Sea", "The Coliseum", "The Haunted Palace", "The Raven", "The Sleeper", "To Helen", "To One in Paradise", "To My Mother", "Ulalume".

It has also been necessary to consult the best authorities on English verse and music theory.[1]

As a final source of information it has been necessary to study carefully the life and works of Frederick Chopin, Robert Schumann, and Franz Liszt.

[1] Poetic Principle
True Aims of Poetry--Edgar Allan Poe
Rationale of Verse

Development of Motif

Section One

Poe's Definition of Poetry

"Poetry of words is the rhythmical Creation of Beauty." This," said Poe, "is my definition of poetry." How did he reach this conclusion? By what statements has he proven his definition? Poe's idea of poetry was as follows:

"A poem deserves its title only in as much as it excites, by elevating the soul. The value of the poem is in the ratio of this elevating excitement. Since all excitements, through psychal necessity, are transient, the degree of excitement which would entitle a poem to be so called at all, cannot be maintained throughout a composition of any great length. After the lapse of one-half hour at the utmost it flags--fails--a revulsion ensues--and then the poem is, in effect, and in fact, no longer such. "That is why," said Poe, "that such poems as "Paradise Lost" and the "Illiad" are not true poems considered as single pieces of work but several short poems of emotional intensity joined by prose sections in verse form. Yet the work will not qualify as a poem if it is too brief for then it does not stamp itself into the mind of the reader. It must be long enought to make an impression but not so long as to prevent the loss of emotion."

In brief, the poetry of words is the rhythmical Creation of

Beauty. Its sole arbiter is Taste. With the Intellect or with the Conscience, it has only collateral relations. Unless incidently, it has no concern whatever either with Duty or Truth. That pleasure which is at once the pure, the most elevating and the most intense is derived, Poe maintained, from the contemplation of the Beautiful. In the contemplation of Beauty alone is it found possible to attain that pleasurable elevation, or excitement, of the soul, which we recognize as the Poetic Sentiment and which is so easily distinguished from Truth, which is the satisfaction of the Reason, or from Passion, which is the excitement of the heart. Beauty, therefore, using the word inclusive of the sublime, is the province of the poem simply because it is an obvious rule of Art that effects should be made to spring as directly as possible from their causes--no one as yet having been weak enough to deny that the peculiar elevation in question is at least most readily attainable in the poem. It by no means follows, however, that the incitements of Passion, or the precepts of Duty, or even the lessons of Truth, may not be introduced into a poem, and with advantages; for they may subserve incidently, in various ways, the general purpose of the work but--the true artist will always contrive to tone them down in proper subjection to that Beauty which is atmosphere and the real essence of the poem.

While the Poetic Principle is always strictly and simply, the Human Aspiration for Supernal Beauty, said Poe, the manifestation of the principle is always found in an elevating excitement of the Soul.

"Music in its various modes of rhythm, rhyme and meter," Poe also says, "is of so vast a moment in Poetry as never to be wisely rejected. It is so vitally important an adjunct that he is simply silly who declines its assistance. It is in Music perhaps that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles, the creation of Supernal Beauty."

What did Poe think were some of the simple elements which induced in the poet, himself, the true poetical effect? He recognizes the ambrosia which nourishes his soul, in the bright orbs that shine in Heaven--in the waving of the grain fields--in the blue distance of the mountains. He perceives it in the songs of birds--in the sighing of the night-wind--in the surf that complains to the shore--in the scent of the violet. He owns it in all noble thoughts--in all holy impulses--in all chivalrous, generous and self-sacrificing deeds. He feels it in the beauty of woman--in the grace of her steps--in the lustre of her eye--in the melody of her voice. He deeply feels it in her winning endearments, in her gentle charities, but above all he worships it in the faith, in the purity, in the strength, in the divine majesty of her love.

He further stated that poetry is a response to a natural and irrepressible demand. Its first element is the thirst for Supernal Beauty--a beauty which is not afforded the soul by any existing collocation of earth's forms--a beauty which perhaps no possible combination of these forms would fully produce.

Its second element is the attempt to satisfy this thirst by novel combinations of those combinations which our predecessors, toiling in chase of the same phantom, have already set in order. Thus is clearly deduced the novelty, the originality, the invention, the imagination or lastly the creation of Beauty as the essence of all Poesy.

Poe has also left us what he professes might have been the actual process he used in composing a poem.[1] He uses as a concrete example to prove his process his well-known poem "The Raven". Without going into detail as regards the "Raven", it is interesting to note the general method Poe followed in writing this poem.

The first thing to be done, Poe said, was to choose the effect he wished to attain. It might be one of two effects, either a novel or a vivid one. After the effect had been chosen the way to attain that effect had to be considered, whether by incident or tone--whether by ordinary incident and peculiar tone, the converse, or by peculiarity both of incident and tone.

The second thing to decide was the length. In view of his principle that intense feeling can only be sustained for a short time, his poems were never very long, not exceeding one hundred and fifty lines.

"Poetry is the creation of Supernal Beauty," said Poe. The third thing to decide was how to express that beauty. He thought that experience had shown that sadness was the tone

that best expressed beauty. Beauty in its extreme development excites the soul to tears. Melancholy is then the most legitimate of all poetical tones.

The fourth requirement was an artistic pivot to act as the keynote of the poem. He decided that a refrain was most universally employed but he varied the usual refrain by keeping in general to the monotone of sound, while continually varying that of thought, that is, the application of the refrain. Besides, the refrain, since it is to be repeated, must be brief and sonorous.

Poe by this time had the effect he wished to attain, the length, the method of expressing beauty, the refrain as a pivot. The next thing he decided was the subject he wished to use. He decided that death was the most melancholy of topics, that the death of a beautiful woman was the most poetical thought in the world, and that it should be expressed by a bereaved lover. Now only the lesser points as the time and the place had to be decided. Other details varied according to the exact thought he wished to express.

This seems a very cold blooded way of composing a poem and we doubt that Poe ever did compose a poem so methodically. On the other hand we believe that many of the poems so highly rated by the critics are the result of much more methodical work than most people realize.

It seems necessary to say a word about Poe's idea of verse as set forth in his composition "The Rationale of Verse". He was a firm believer in the idea that English verse can only be

scanned on a time basis and that the measures in a line can vary as long as the time to say them does not vary.

"Verse," said Poe, "is based on the principle of rhythm and should be tested by the time required to pronounce the successive syllables. In the matter of true rhythm verse and music are similar if not identical." He believed that verse started with the spondee and only when so many spondees were put together that they became monotonous was any variation invented. The iambic and trochiac feet probably preceded the anapestic and dactyllic, the long syllables being those with many consonants and the short syllables being those with few, if any, consonants. From this idea came lines and later the necessity for showing the termination of lines led to rhyme. This, in turn, was followed by the refrain and alliteration.

In explaining his theory that the feet within a line may vary as long as the time of the lines remains the same he shows how unnecessary blending or synaeresis is. On the other hand one must not overdo the variation or the meter will be changed. He also makes the claim that the caesura should have as much time as any foot, trochee, iambus, dactyl, or anapest.

This in brief seems to have been Poe's definition of poetry, his idea of the way to develop a poem, and his theory of rhythm.

Section 2. A Study of the Rhythm of Poe's Poems

"Art did not originate rhythm nor the satisfaction derivable from it. There is rhythm in the beating of our pulses, in the accenting and unaccenting of our syllables in our speech, in our pushing forward one leg and then another in walking. There is rhythm in the life about us, in the flapping of a bird's wings, in the rising and falling of the sounds of the wind, in the flow and the ebb of the surf. Even the stars speed onward in paths that return themselves in what we call "the music of the spheres." No wonder that men should feel the use of rhythm to be appropriate in art products modelled upon natural products. Nature through the inflow and outflow of breath furnishes speech with two characteristics, accent and pause."[1]

The English poets base the rhythm of their verse on accents of speech. Each accented syllable, together with one or more unaccented, seems to constitute one group, and a certain number of these groups constitutes a line. As a result, the line can be regularly measured by the number of groups into which it is divided. For this reason they are called measures and, owing to a supposed correspondence of movement between the use of one measure after another and that of the feet in walking, they are called feet.

Poe says that poetry began with the spondee or two equal accents and only when monotony was created by putting so many

[1] Rhythm and Harmony in Poetry and Music--George L. Raymond

spondees together was a variation originated. In general, however, we may divide all possible measures into two classes, namely, those that are double and those that are triple. The double measure may have the accent coming on the first or last syllable. If it comes on the first syllable the foot is called a trochee, if on the last, an iambus. Likewise the triple measure may have a variation for the accent may come on the first or the last syllable. If it comes on the first, the foot is called a dactyl, if on the last, an anapest. Since most English words lend themselves more readily to accent on other than the first syllable of a word, we find much more iambic and anapestic feet in poetry than trochaic and dactyllic.

It is reasonable to believe that just as the spondee became monotonous from constant repetition so would any of the other kinds of feet if used to an extreme although this monotony probably would not occur so quickly. Therefore, a variation of the foot is often made to avoid monotony. This is done in many ways. The accent may be changed from the first to the last syllable, that is, an iambic foot may replace a trochaic and an anapestic may be used in place of a dactyllic foot. Another way to vary the foot is to replace an iambus by an anapest or to change the measure of two syllables to one of three. This can be done only in so far as the foot is still uttered in the same relative time, thus keeping the unity. Sometimes a variation is gained by omitting a syllable in the middle of a line, thereby creating a rest or pause, known in poetry as a caesura.

A syllable may be added or omitted from the end of a line also. A spondee may be introduced now and then. However, Poe says, the rhythm designed should be commenced and continued without variation until the ear has had full time to comprehend what is the rhythm.

The first thing an English speaking person thinks of when Poe's poetry is mentioned is his peculiar mastery of all the artificial sounds in verse-writing, including rhythm, rhyme, alliteration, and balancing of vowels.

One thing profitable may be noted by the poets of today. Poe used none but elementary English measures, relying upon his music and atmosphere for their effect.

A survey of English verse has proven that the iambic foot is more favored than any other. Poe certainly showed a preference for this foot although at times his poems are such a mixture of feeet that it is hard to tell just what type of foot he wished to have predominate. In fourteen out of the twenty poems the iambic foot prevails. Of the remaining six, one is decidedly trochaic, two are anapestic and three are so evenly divided between the iambic and the anapestic that it is difficult to label them.

Poe said that one should carry the rhythm of the poem without any variation of the feet until the reader is perfectly convinced of what the author is trying to do. Yet in the fourteen poems written in iambic meter only two carried the iambus for more than one line without variation. In his poem "To My Mother" we have the iambus without any variation, with the exception of

an extra unaccented syllable at the end of some lines, for the entire fourteen lines. In his short twelve line poem "A Hymn" the first three lines are entirely iambic but at the beginning of the fourth line we have a variation, the first foot being a trochee:

At morn--at noon--at twilight dim,
Maria! thou hast heard my hymn,
In joy and woe, in good and ill,
Mother of God, be with me still.

The least variation from the iambus is found in the poems "To Helen" and "Eldorado". "To Helen" begins with a trochee but the rest of the stanza is entirely iambic.

Helen, thy beauty is to me.

In stanza two he substitutes the anapest for the iambus in three places, two of them a part of the famous quotation:

To the glory that was Greece
And the grandeur that was Rome.

In the third stanza two uses of the caesura are shown, both needing very definite pauses to bring out the meaning. The first one,

Lo! in yon brilliant window-niche

and the second are similar in construction there being an interchange of one measure in the placement of the anapest.

Three of the four stanzas of "Eldorado" have the same pattern, a trochee being substituted for an iambus at the beginning of the first and fifth lines with the third and sixth having an

extra unaccented syllable thus:

Gaily bedight
A gallant knight
In sunshine and in shadow
Had journeyed long
Singing a song
In search of Eldorado.

The last stanza has much more variety. In the first line we have an added unaccented syllable while the same kind is omitted from the second. The third line begins with an anapest with an added unaccented syllable. Line four begins with a caesura in the foot followed by an anapest, while line six starts with an anapest. Line five is the only one in the stanza that is straight iambic. The stanza scans this way.

Over the Mountains
Of the Moon
Down the Valley of the Shadow
Ride, boldly ride,
The shade replied,
If you seek for Eldorado.

For a long poem "Al Aaraaf" is very regular. The songs have some anapestic feet in them but the rest is iambic with almost no variation.

In the "Coliseum" we find two variations for the iambus or chosen rhythm in the first line. It begins with a trochee and has an added unaccented syllable at the end,

Type of the antique Rome! Rich reliquary.

Fourteen of the forty-six lines begin with a trochee but aside from that the poem is practically all iambic.

As a poem written in iambic feet but using the anapest to some extent we may cite "The City By the Sea". It is especially noticeable in the fourth line which is composed entirely of anapests.

Where the good and the bad and the worst and the best.

"The Sleeper" is an example of a poem in which there is but little variation. Only occasionally is there a trochee in place of an iambus and less often do we find an anapest.

"The Haunted Palace" shows variation in the first verse by the use of many anapests, in the first line of the second verse by a trochaic line, and in the first line of the third verse by the use of an anapest but the rest of the six verses are practically all straight iambic feet. The added unaccented beat comes at the end of practically every other line forming a regular pattern.

Although "Israfel" is written in iambic feet, the first line contains two anapests to one iambus:

In Heaven a spirit doth dwell.

Since Poe did not believe in synaeresis we cannot make the words, "Heaven" and "spirit", shorten themselves into one syllable.

"A Valentine" offers nothing very interesting excepting the last line which takes a little thought in scanning:

You will not read the riddle though you do the best you can do.

It was puzzling to decide what to do with the foot at the end. Should there be two long syllables or an added unaccented beat? The special emphasis put on the word "can" says it must have a long accent, but "do" might also have emphasis. I decided that the line was practically doggerel, therefore, the "do" would be unaccented.

The first stanza of "Lenore" offers a great variation in feet. If I have scanned them correctly the first two lines read as follows:

Ah, broken is the golden bowl! the spirit flown forever!
Let the bell toll!--a saintly soul floats on the Stygian river.

The first line contains an unfinished measure. Line two begins with the long syllable omitted at the end of line one, has a caesura, a foot containing three unaccented and one accented syllable, and an unfinished foot. It certainly is a fine example of Poe's variation.

While the "Conqueror Worm" does not show so much variation in two lines, we have a constant use of the trochee and the anapest in an iambic rhythm. The first line, three feet long, has a caesura in the first foot, an anapest, and an iambus:

Lo! 'Tis a gala night.

Every line of the last stanza has at least one anapest in it. They are used here to show the quickening of the action in such phrases as "a quivering form" and the "rush of a storm".

Out - out are the lights - out all
And over each quivering form,
The curtain, a funeral pall,
Comes down with the rush of a storm,
While the angels are pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy, "Man",
And its hero, the Conqueror Worm.

While "Eulalie" is undoubtedly supposed to be in iambic feet there are almost as many anapests as iambi in it. The second stanza offers the best example of this:

Ah, less-less bright
The stars of the night
Than the eyes of the radiant girl!
And never a flake
That the vapor can make
With the moon-tints of purple and pearl
Can vie with the modest Eulalie's most unregarded curl,
Can compare with the bright-eyed Eulalie's most
humble and careless curl.

Another poem in which it is hard to tell the predominating type of foot is "Dreamland". There are less than ten lines in the entire poem that are composed of iambic feet alone or anapests alone. This poem also shows a large number of uneven lines, there being either an added unaccented foot or an incompleted measure.

Out - out are the lights - out all

And over each quivering form,

The curtain, a funeral pall,

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So far we have spoken of those poems that were quite definitely written in iambic rhythm and those which, though having a wide variation, leaned more towards the iambic than any other.

"Annabel Lee", while having iambic feet in it, is decidedly more anapestic. The entire poem has a lilt in it that one finds in a ballad in music. It has a faster swing to it that only a three beat measure can produce. The first stanza is a representative pattern of the other five:

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

Another poem which is decidedly anapestic is "Ulalume". The rhythm in this poem helps to minimize the meaning of the words which are of much less importance. The constant repetition of the three beat foot, which is slightly longer than that of two beats, lulls one to just the right state of drowsiness to be able to grasp the gruesomeness of the words which he knows have no real meaning. Like "Annabel Lee" the first stanza is representative:

The skies they were ashen and sober;
The leaves they were crisped and sere,
The leaves they were withering and sere;

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The skies they were ashen and sober;
The leaves they were crisped and sere,
The leaves they were withering and sere:

It was night in the lonesome October
Of my most immemorial year;
It was hard by the dim lake of Auber,
In the misty mid region of Weir:
It was down by the dank tarn of Auber,
In the ghoul-haunted woodland of Weir.

According to Poe, he sat down and planned the "Raven" step by step. If he did, he must have decided that the rhythm of the poem could be without variation for it is in trochaic measures with scarcely a variation from beginning to end.

In direct contrast to this is "The Bells" which offers a great variety of feet. The first part of each verse has a predominance of anapests and iambic feet while the last part has many long beats or spondees in succession. These are made necessary by the repetition of the word "bells" each repetition demanding an accent. The last line of the first stanza is particularly interesting. What is the correct way of scanning it? Is it like this:

From the jingling and the tinkling of the bells.

or should it be

From the jingling and the tinkling of the bells.

The first example shows a regular rhythm, the second has three short beats in succession. In repeating these, however, it appears that the three short beats require no longer time to speak than two will. Poe says it is allowable to have more that two short syllables as long as the time remains the

According to Poe, he sat down and planned the "Raven" step by step. If he did, he must have decided that the rhythm of the poem could be without variation for it is in trochaic measures with scarcely a variation from beginning to end.

In direct contrast to this is "The Bells" which offers a great variety of feet. The first part of each verse has a predominance of anapaests and iambic feet while the last part has many long beats or spondees in succession. These are made necessary by the repetition of the word "bells" each repetition demanding an accent. The last line of the first stanza is particularly interesting. What is the correct way of scanning it? Is it like this:

From the tinkling and the tinkling of the bells.

or should it be

From the tinkling and the tinkling of the bells.

The first example shows a regular rhythm, the second has three short beats in succession. In repeating these, however, it appears that the three short beats require no longer time to speak than two will. Poe says it is allowable to have more that two short syllables as long as the time remains the

same.[1] It seems as though the thought of the poem requires this faster measure.

It is interesting to note the use of variation in accordance with the different periods of Poe's life. The early years which produced such poems as "Al Aaraaf" and "The Coliseum" are mostly iambic. In the middle period of his life, the years centering around 1831, there is a great deal of variation. This period includes "Lenore", "City in the Sea", and "Israfel". In the later period of his life there is not so much variation but there is a change from the iambic rhythm to the anapestic and trochaic. This is shown in such poems as "The Raven", "Ulalume", and "Annabel Lee".

If, as has been said, the greatest poets show much variation in rhythm, Poe could lay claim to greatness on this one point alone.

[1] Rationale of Verse--E. A. Poe

Section Three

A Study of the Lines in Poe's Poems

Poems are divided into lines so that the ear can have intervals of rest. If one wanted to find examples of different types of meter as illustration, he might go to Poe for examples of everything from monometer to octameter inclusive. He shows a wide variety not only in the different kinds of meter he has used but also in the different combination of meters.

The shortest meter that Poe writes an entire poem in is trimeter. Examples of this are "Ulalume" and "Dreamland". "Ulalume" gives the appearance of a longer meter because it is written in anapests mostly. Many of the lines have an extra half beat but since there is such a distribution of accented and unaccented beats in the extra half measure, it is safe to conclude that the poem is in trimeter. In "Dreamland" there are a few lines that are tetrameter but the majority by far are trimeter.

It has been proven that tetrameter is one of the most popular meters for English poetry. Poe has given us three examples of tetrameter. In a short poem of fourteen lines, called a "Hymn", we have eleven tetrameter lines and three trimeter. For a longer poem the "City in the Sea" is an example of tetrameter. There is just the slightest variation from this in stanza four where four lines of trimeter are found. It is interesting to note that it is in these same four lines that the rhythm inserts an anapest in place of the regulation iambus.

But not the riches there that lie (standard tetrameter)
In each idol's diamond eye, (variation trimeter)
Not the gayly jeweled dead
Tempt the waters from their bed.

The last line in this poem is also trimeter.

" The Sleeper" is another poem in which there is practically no variation from the tetrameter meter. In the forty-four lines there are three lines that have an added unaccented beat. Otherwise the lines never vary from the intended meter.

As examples of pentameter, another very popular English meter, Poe has given us "The Coliseum", "A Valentine", and "To My Mother". In none of them is there any variation except for an added unaccented beat once in a while. In the two short poems "To My Mother" and "A Valentine" this half measure at the end is used more often than in the longer "Coliseum". One could almost say that it came at the end of every other line but Poe prevents that by putting in two lines once in a while.

In "Lenore" Poe adopts an entirely different meter using heptameter. Four lines of the twenty-six have an extra half beat, the rest march evenly along.

These poems are the only ones of the twenty on the list that have a predominance of one meter. The other twelve have at least two but mostly more kinds of meter in their composition.

"Al Aaraaf" illustrates three meters but without much intermingling. The main part of the poem is in straight

But not the riches there that lie (standard
tetrameter)
In each lady's diamond eye, (variation
trimeter)
Not the gayly jeweled dead
Tempt the waters from their bed.

The last line in this poem is also trimeter.

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These poems are the only ones of the twenty on the list that have a predominance of one meter. The other twelve have at least two but mostly more kinds of meter in their composition.

"Al Aaraaf" illustrates three meters but without much intermingling. The main part of the poem is in straight

pentameter. This is true of all the lines in the first section except the last line of the first stanza which is in dimeter. With the first song of Nesace we come into trimeter which continues without any variance, except for an occasional dimeter, for the entire song going back to pentameter at the end of it. The song to Ligeia following this is written almost entirely in dimeter with an extra half beat in some lines. This in turn goes back to pentameter which brings the poem to a close.

Dimeter and trimeter are put together to form a regular pattern in"Eldorado". Each stanza has two lines of dimeter followed by one of trimeter repeated once.

Gaily bedight, (2)
A gallant knight, (2)
In sunshine and in shadow, (3)
Had journeyed long, (2)
Singing a song, (2)
In search of Eldorado. (3)

"To Helen", likewise, has a definite pattern formed by two meters. The pattern is four lines of tetrameter followed by one line of trimeter:

Helen, thy beauty is to me (4)
Like those Nicean banks of yore, (4)
That gently, o'er a perfumed sea, (4)
The weary, wayworn wanderer bore (4)
To his own native shore. (3)

The last stanza, however, has the trimeter changed to

pentameter. This is true of all the lines in the first section
except the last line of the first stanza which is in dimeter.
With the first song of Heaven we come into trimeter with con-
tinues without any variance, except for an occasional dimeter,
for the entire song going back to pentameter at the end of it.
The song to Elysia following this is written almost entirely
in dimeter with an extra half beat in some lines. This is
turn goes back to pentameter which brings the poem to a close.

Dimeter and trimeter are put together to form a regular
pattern in"Eldorado". Each stanza has two lines of dimeter
followed by one of trimeter repeated once.

Gaily bedight, (a)
A gallant knight, (b)
In sunshine and in shadow, (a)
Had journeyed long, (b)
Singing a song, (c)
In search of Eldorado. (a)

"To Helen", likewise, has a definite pattern formed by
two meters. The pattern is four lines of tetrameter followed
by one line of trimeter:

Helen, thy beauty is to me (a)
Like those Nicean barks of yore, (b)
That gently, o'er a perfumed sea, (a)
The weary, wayworn wanderer bore (b)
To his own native shore. (a)

The last stanza, however, has the trimeter changed to

dimeter in the line

Are Holy Land (2)

Alternating tetrameter and trimeter form the pattern of "Annabel Lee". Since it is very regular throughout no discussion of it is needed. Another example of alternating tetrameter and trimeter in a very regular meter is "To One in Paradise".

"The Conqueror Worm" offers an interesting study in meter. There are five stanzas each eight lines long. Stanza one begins with a trimeter, is followed by two lines of tetrameter and ends with five lines of trimeter. Stanza two practically reverses the first one. It begins with a tetrameter, has two trimeters in succession, four tetrameters and ends with a dimeter. Stanzas three and four alternate tetrameter and trimeter with one line of dimeter in stanza three. After these four stanzas of varying meter, Poe brings his poem to an end by a repetition of the meter in stanza one.

Three meters woven into a definite pattern are presented in "Eulalie". Dimeter, trimeter and heptameter are put together starting with the shorter line and working up to the seven measure line. The first stanza is different from the second and third in that it has but five lines to the others' eight:

I dwelt alone (2)
In a world of moan, (2)
And my soul was a stagnant tide (3)

Till the fair and gentle Eulalie became my blushing bride, (7)

Till the yellow haired young Eulalie became my smiling bride. (7)

The other two stanzas are the same with the addition of another set of dimeter and trimeter lines. They read dimeter, dimeter, trimeter, dimeter, dimeter, trimeter, heptameter, heptameter. It's interesting to note that the sum of the of two dimeters and one trimeter is one heptameter.

In "Israfel" there is also a great variety of meter. While the predominating meter is three measures we have a variance from a line of one and one-half measures to one of four measures. These come in no particular order but vary from stanza three made up of trimeter entirely to stanza two in which all the different kinds are found.

Stanza three:

And they say the starry choir (3)
And the other listening things (3)
That Israfeli's fire (3)
Is owing to that lyre (3)
By which he sits and sings,-- (3)
The trembling living wire (3)
Of those unusual strings. (3)

Stanza two:

Tottering above, (2)
In her highest noon, (2)

Till the fair and gentle Eulalie became my blushing bride. (7)

Till the yellow haired young Eulalie became my smiling bride. (7)

The other two stanzas are the same with the addition of another set of dimeter and trimeter lines. They read dimeter, dimeter, trimeter, dimeter, dimeter, trimeter, heptameter, heptameter. It's interesting to note that the sum of the of two dimeters and one trimeter is one heptameter.

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Is owing to that lyre (3)
By which he sits and sings,-- (3)
The trembling living wire (3)
Of those unusual strings. (3)

Stanza two:

Tottering above, (2)
In her highest noon, (4)

The enamored moon (2)
Blushes with love,-- (2)
While to listen, the red leven (3)
With the rapid Pleiades even (4)
Which are seven, (1½)
Pauses in Heaven. (2½)

"The Haunted Palace" is just another example of great variation in meter. Lines of three, three and one-half, four, four and one-half predominate but once in a while we have one of two and two and one-half. No set pattern is followed, each stanza being different from any of the others.

It is a relief to turn to the "Raven" which, while it is written in much longer lines, has a definite pattern following throughout. Alternating lines of octameter and heptameter plus one-half a beat with a final line of trimeter plus one-half a beat forms the pattern for each stanza. Poe is the first poet to have attempted this combination.

Just as the "Bells" offers the widest variety in rhythm, so it does in meter, all lines from dimeter to heptameter being represented. Stanza three offers examples of all of these.

Hear the loud alarum bells--
Brazen bells! (2)
What a tale of terror now their turbulency tells! (4)
In the startled ear of night (3)
How they scream out their affright!
Too much horrified to speak,

The enamored moon (2)

Blushes with love,-- (3)

While to listen, the red Leven (4)

With the rapid Pleiades even (5)

Which are seven, (6)

Pauses in Heaven. (7)

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Hear the loud alarum bells--

Brazen bells! (8)

What a tale of terror now their turbulency tells! (9)

In the startled ear of night (3)

How they scream out their affright!

Too much horrified to speak,

They can only shriek, shriek,

Out of tune,

In a clamorous appealing to the mercy of the fire,

In a mad expostulation with the deaf and frantic

fire (7)

Leaping higher, higher, higher, (4)

With a desperate desire,

And a resolute endeavor

Now--now to sit or never,

By the side of the pale-faced moon.

Oh, the bells, bells, bells!

What a tale their terror tells

Of Despair!

How they clang, and clash, and roar!

On the bosom of the palpitating air! Etc. (5)

Turning from the subject of meter to that of run-on and stop lines, we find that there are comparatively few run-on lines in Poe's poems. Some have none at all. By that I do not mean that there is a mark of punctuation at the end of each line but that the eye does not need to travel to the next line before stopping in order to get the meaning.

"Eulalie", "A Hymn", and "The City By the Sea" have no lines in them that necessitate going on to get the meaning. "The Bells" offers somewhat a problem. Strictly speaking there are some places where the meaning is not entirely clear unless it is carried over to the following line but the poem was

written to appeal to the sense of sound not the intellect. Therefore, I would include it among his poems that have no run-on lines.

Four poems might claim one run-on line apiece. In "To My Mother" and "To Helen" there is no doubt that the eye must go on to the next line.

From "To My Mother":

Was but the mother of myself; but you
Are mother to the one I love so dearly

From "To Helen":

Ah, Psyche, from the regions which
Are Holy Land

"To One in Paradise" and "Dreamland" each have a line that seems to run-on but the need for looking ahead is not nearly so apparent. From "Dreamland" we have

Lakes that endlessly outspread
Their lone waters, lone and dead.

It is when you read the second line of this couplet that you feel the necessity of going back and reading it again. The same applies to the two lines from "To One in Paradise" which read

For alas! alas! with me
The Light of Life is o'er.

Examples might be given from all of his poems ranging from those that have but two run-on lines such as "Eldorado" and "Israfel" to "Al Aaraaf" which has a great many. However,

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Examples might be given from all of his poems ranging from
those that have but two run-on lines such as "Eldorado" and
"Israfel" to "Al Aaraaf" which has a great many. However,

considering that "Al Aaraaf" is one of Poe's longest poems the percentage of run-on lines is not very large. The "Raven", planned by him so carefully, contains but seven run-on lines in eighteen stanzas. On the other hand, "The Coliseum", a poem of five stanzas has nine run-on lines in it.

We may conclude that Poe showed as wide a variety in his meter as he did in his rhythm but that he was rather conservative to his use of run-on lines.

A Study of the Terminal Words of Poe's Verse

By a study of the words in Poe's poems I mean a discussion of masculine and feminine endings of lines.

In the twenty poems that I examined there were approximately two hundred twenty-five feminine. Considering that the number of lines in the twenty poems approximate twelve hundred, this would mean that about sixteen and two-thirds per cent of Poe's lines were feminine. In his use of feminine lines within his poems he varies just as much as he does in other phases of his work for some of his poems have no lines with feminine endings while others have as many as thirty-five and "Al Aaraaf" has fifty-one.

Four of the twenty poems had no lines with feminine endings. Two of these "A Hymn" and "To Helen" are very short containing fourteen and fifteen lines. "Eulalie" has but nineteen lines, all of them with masculine endings, but the fourth poem "The Conqueror Worm" is a poem of forty lines. In this poem practically all of the last words in the lines are one syllable words and those that are not have the accent very definitely on the last syllable.

The fewest number of feminine lines found in any of Poe's poems that contains a single feminine line is three. "To One in Paradise" and "Annabel Lee" there are three feminine endings, a small number for poems of twenty-four and forty lines. "To My Mother", on the other hand, a short poem of fourteen lines, contains four feminine lines. "The Sleeper", also, has four

feminine lines but this poem is much longer. In the three stanzas there are two feminine endings in the first one, none in the second, and two in the third. Both of the lines are in succession and both come in about the same place in the stanza. "Lenore", "The City in the Sea", and "Israfel" have five, six, and eight lines.

"Eldorado" offers an example of a poem in which Poe has tried to follow a pattern in the use of masculine and feminine lines. This is a poem of four stanzas, six lines in each stanza. The first three stanzas read masculine, masculine, feminine, masculine, masculine, feminine. In the fourth stanza, however, there is a break in the pattern. The first line

"Over the Mountains"

gives us a feminine instead of a masculine ending. The rest of the stanza is in pattern.

In one poem, a short one of twenty lines, entitled "A Valentine" there are more feminine endings than masculine, eleven of the twenty lines being feminine. "The Coliseum" also has eleven feminine endings but the poem is forty-six lines long.

Eighteen feminine lines are found in the "Bells". These feminine lines come where the sound of the bells is described, many of them ending in "ing". By far the greater number of ending words are of one syllable and, therefore, masculine.

A definite pattern of masculine and feminine endings is

used in the "Haunted Palace". There are six eight-line stanzas and they alternate the feminine and masculine endings without the least variation.

Nearly fifty percent of the lines in "Dreamland" have feminine endings or twenty-five out of fifty-six. Many of these feminine words have an "ly" ending.

Two poems written toward the end of his life show a large number of feminine lines, "Ulalume", written in 1847, having thirty-two, and the "Raven", written in 1845, having thirty-six. In "Ulalume" there is an interesting line:

And I said -- She is warmer than Dian

In ordinary conversation the word "Dian" would be pronounced with more accent on the second syllable but in order to have it rhyme with

And has come past the stars of the Lion

the accent must be shifted to the first syllable making the word feminine.

Showing for a third time the careful planning of the "Raven" is the definite pattern of masculine and feminine lines. There are eighteen six-line stanzas, each running feminine, masculine, feminine, masculine, masculine, masculine. The "Raven", too, has an interesting line. In stanza fourteen the following line:

"Wretch", I cried, "thy God hath lent thee--by
these angels he hath sent thee

Since "thee" is a one syllable word, the accent should come

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there making the line masculine but, in order to keep the rhythm or the swing of the poem, that accent has to be omitted making the word unaccented and the line feminine.

Because "Al Aaraaf" is a very long poem (for Poe) we find the largest number of feminine lines in it there being fifty-one of them. In "Al Aaraaf" the largest number of feminine lines comes in the song to Ligeia, where twenty-eight of the fifty-one feminine lines are found.

While only one-sixth of Poe's lines have feminine endings, he has used them with the same variation that he has done everything else. If he did not show variety in his themes for poems, he certainly made up for it in other ways.

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A Study of the Various Sounds in the Words of Poe's Poems.

"That which in verse charms the ear, fixes attention, remains in memory, and passes into a precept or proverb, is sometimes dependent for its popularity almost entirely upon consecutive effects of sound, so arranged as to flow into one another and together form a unity.---Some successions of vowels and consonants are difficult to pronounce.---Men like to avoid difficulties. So when nothing in the sense calls for a different treatment, one prefers to have words so arranged that they can be uttered easily and rapidly. In other words one prefers Euphony."[1]

The vowels a, e, i, o, u, the semi-vowels y, w, l, the nasals m, and n, and most of the sonant consonants v, z, j, d, b, when combined with other consonants are easy to pronounce; but the consonants h, s, f, k, t, p, ch, sh, th, when combined with one another or with other consonants are difficult to pronounce. These sounds are used to good effect when they convey certain ideas to the reader.

Like sounds should not follow like sounds as a rule because there is usually a difference in the syllable, one is accented, one is not. Unaccented syllables must contrast with accented and in such a way as to complement them. But one may use two consecutive words beginning with the same letter to attain certain effects.[1]

Poe gained the reputation of being a master in the art of

[1] Rhythm and Harmony in Poetry and Music--Geo. L. Raymond

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Rhythm and Harmony in Poetry and Music--Geo. L. Raymond

putting sounds together to attain certain effects. One method he used is called assonance. Assonance is the similarity of accented vowel sounds in a line. The poems "Eulalie", "Ulalume", and "Annabel Lee" are marked by the characteristic of assonance.[1]

"Eulalie" offers less assonance that the other two and it is more in the final word of the line that it is noticed. In the first three short lines of stanza one, there are three words with a long "o" sound -- moan, alone, soul. The end words of lines three, four and five are "tide", "bride", and "bride" all having the long "i" sound. The first three lines of the second stanza have the same situation as they had in the first stanza, two end words "bright" and "might" giving the same sound as the word "eyes" in the third line. Lines three, four, and five give three more examples of assonance.

And never a flake
That the vapor can make (ā)
With the moon tints of purple and pearl (i and u)

The first six lines of the third stanza give many examples of assonance.

Now doubt -- now pain (ou)
Come never again, (ā)
For her soul gives me sigh for sigh; (ī)
And all day long (ō)
Shines, bright and strong, (ī)
Astarte within the sky.

[1] Mind and Art of Poe's Poetry--John P. Fruit

There are so many lines of "Annabel Lee" that have examples of assonance in them that it would be necessary to print the whole poem to give an outline of it. Therefore, only those places where there is a great deal of assonance in a small section have been selected. Stanza two gives us a great many examples of it showing stress on the vowels "i", "o", "a", and "e".

I was a child and she was a child, (ī)
In this kingdom by the sea, (ĭ)
But we loved with a love that was more than love, (ŭ)
I and my Annabel Lee; (ī)
With a love that the winged seraphs in heaven (ĕ)
Coveted her an me.

The following line from stanza five is one showing the short "e" and the long "o".

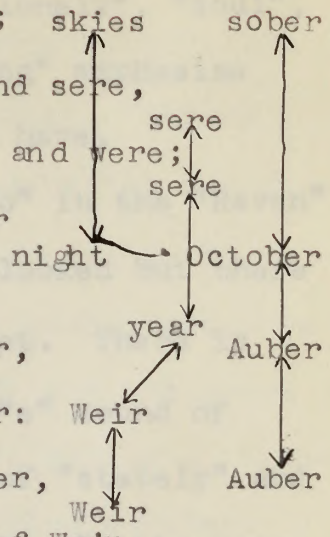
Can ever dissever my soul from the soul

The three following lines taken from the last stanza show the predominance of the long "i" sound.

And the stars never rise, but I feel the bright eyes
And so all the night-tide I lie down by the side
Of my darling--my darling--my life and my bride.

In "Ulalume" there are even more examples of assonance than in "Annabel Lee". It is noticeable within the line, at the end of lines, and as a carry over from one line to another. Notice these examples in the first stanza.

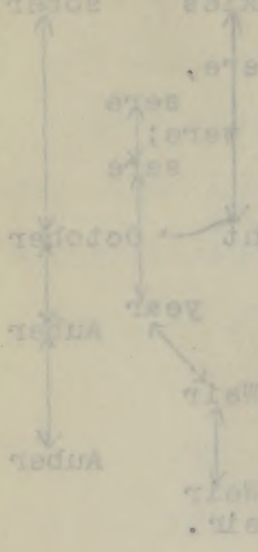
The skies they were ashen and sober;
The leaves they were crisped and sere,
The leaves they were withering and sere;
It was night in the lonesome October
Of my most immemorial year;
It was hard by the dim lake of Auber,
In the misty mid-region of Weir:
It was down by the dank tarn of Auber,
In the ghoul-haunted woodland of Weir.



In the fourth stanza notice the beautiful effect the assonance of the final words in four lines make: senescent, liquescent, crescent, crescent.

In the next to the last stanza the assonance in the word "Ulalume" brought about by the long "u" gives a very musical sound.

When we think of the "Raven" in connection with assonance it is the constant repetition of the long "o" sound that stands out. Just notice how often that sound is used in the last measure of each line. Each stanza has six lines. Four of the lines end with an accented beat. Each one of these accented beats has the long "o" sound. In other words, four out of every six lines end with the long "o" or seventy-six of the one hundred eight final words have a long "o" sound. Not only do we discover this long "o" sound at the end of the lines but we also find it in many of the words in other parts of the lines. Words such as "only", "morrow", "sorrow", "opened",



"spoken", "echo", moment", "shorn", "quoth", "lonely", "soul", "flown", "Hopes", "home", "token", and "floating" emphasize the mournful tone which Poe wished his poem to have.

Because of the predominance of the long "o" in the "Raven" other examples of assonance are sometimes overlooked but there are other sounds that are repeated to good effect. There is the long "e" of "weak" and "weary", the short "e" sound of "uncertain" and "curtain", the long "a" sound of "stately" and "saintly", the short "a" of "napping" and "tapping", the long "i" of "beguiling" and "smiling", the short "i" of "sinking" and "linking", the short "o" of "stronger" and "longer", and the short "u" of"shutter" and "flutter" each two words coming close to each other. These are only a few of the many words showing assonance that may be found in the "Raven".

"Lenore" the forerunner of the "Raven" shows the same prevalence of the long "o" sound, the most sonorous sound in the English language. See how it is repeated in the first line of the poem.

Ah, broken is the golden bowl! the spirit flown forever

Although practically all of Poe's poems might be used as examples of assonance at least one more should be mentioned as an outstanding example. Just as the "Raven" brings out the use of the long "o" sound, the "Bells" emphasizes the short "e" sound. Not only do we discover it in the word "bells"

which is repeated so many times, but also in other words like "foretells", "wells", "mellow", "wedding", "cells", "swells", "dwells", "tells", and "yells". Besides the short "e" sound each stanza has a predominance of some other sound. In the first stanza it is the long and short "i" that stands out, the long "i" in "night", "delight", "time", "rime", and the short "i" in "tinkle", "sprinkle", "jingling", and "tinkling". While the second verse has much of the long "i", it also stresses the long "o" in"molten", "golden", "floats", "gloats", and "notes". Stanza three has a mixture of all of them stressing the wild disorder of a fire while stanza four shows the long "o" in "tolling", "floats", "groan", "rolling", "moaning", and "groaning".

Consonance is loosely employed to signify harmonious effects of tone-color within a line or a group of lines. It is consonance within the lines of Poe's poetry that next attracts our attention.

Before looking at Poe's poetry in particular it is necessary to consider the different consonants and their uses. There are those consonants easiest to pronounce, the liquids like "l", "m", and "r". There are those that begin with "h" or the sound of "h". There are those called siblants that have the hissing sound like an "s". There are the labials that require the use of the lips in pronouncing such as "p", "b", and "f", the linquals that require the use of the tongue like "t",

"d", and "th", and the palatals that require the use of the palate such as "k", "g (hard)" and "ch". Consonants such as "h", "s", "f", "k", "t", "p", "ch", "sh", and "th" are hard to pronounce when combined with one another or with other consonants. These consonants are used to good efect when they convey certain ideas to the reader.[1] The "s" is often used to suggest things that fly rapidly, the sounds of the winds, the sea-waves or fountains. "St" may suggest motion checked by fright. "G", "j", "k", and "ch" suggest effort, harshness and hostility. "B" and "p" represent effort. Consonants that can be prolonged such as "b", "m", and "f" when combined with long "o", "u", and "a", give serious, grave, dignified effects. "M", "n", and "ng" resemble the tones of musical instruments or humming, murmuring sounds. With this as a background we take a look at the consonance in Poe's poetry.

First of all look at the titles of his poems. "Annabel Lee", "A Valentine", "Eldorado", "Eulalie", "Israfel", "Lenore", "The Raven", "To Helen", and "Ulalume" have a predominance of liquid "l's" and "r's" which are easy to pronounce and are musical to the ear.

A very simple example of consonance is found in stanza one, line five of "Annabel Lee".

And this maiden she lived with no other thought

Note the number of "th" and "d" sounds. Both belong to the same group of consonants, the linguals, and produce practically the same sounds. Another line of "Annabel Lee" brings out the

[1] Rhythm and Harmony in Poetry and Music--George L. Raymond

use of "m".

And the moon never beams without bringing me dreams

"Eldorado" is one of Poe's lighter poems. Notice what an effect of lightness the constant repetition of the letter "s" gives in this poem. The first stanza goes thus:

Gaily bedight
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song
In search of Eldorado.

Note also the "g" sound repeated many times. The entire poem is a succession of "s's" and "g's". The "s's" denote lightness, the "g's" effort, lightness in his heart for his quest, effort to carry out the quest.

Two lines of "Eulalie" give a good example of the repetition of the smooth sounding "l".

Till the fair and gentle Eulalie became my blushing bride,
Till the yellow-haired young Eulalie became my blushing bride.

The liquid "l" is one of Poe's favorite and predominates in many of his poems. Two examples of this have been the "Eldorado" and "Eulalie". A third is "Israfel". The singing sound of the "l" helps to make "Israfel" one of Poe's especially musical poems.

"Lenore" offers even more examples of consonance than the

preceding poems. One line is especially worth noticing for the effect the predominant consonant gives.

A dirge for her the doubly dead in that she died so young.

A dirge is a slow mournful song. The line here is slowed up by the number of "d's" each one of which requires the placing of the tongue against the teeth.

For a repetition of the letter "r" look at "The Raven". "R" is a liquid sound easy to pronounce because all one has to do is open the mouth and say it. No use of the lips, tongue, teeth or palate is required. In its combination with vowels it may be suggestive of calm, quiet, and soft movement as in the word "murmur" or it may be harsh and strident as in the word "rasping". In "The Raven" the soft sound predominates giving with the repetition of the "m" sound that effect of drowsiness the author wished to create. There are so many examples of the "r" sound that it would be unwise to print them. The siblant "s" is also very much in this poem. In the phrase "the silken sad uncertain rustling", it is not only the alliteration of two "s's" that give the effect of the curtain but also the "s" sound of the "c" in "uncertain" and the "s" in "rustling". The sounds of "r", "m", and "s" in combination with the vowels "o" and "a" are the most predominant in the poem. We might also cite the "ng" sound which contributes much to the music of it.

It is hard to tell where to begin in talking of "Ulalume".

It was down by the dank tarn of Auber.

There is a repetition of the "t" sound three times in this line and the line is repeated three times. Again there is much repetition of the letters "l", "r", "s", and "m". As a rule Poe picks the soft musical consonants instead of the harsh sound.

Even in "The Bells" his most tuneful poem the outstanding consonants are the same, "l" far outnumbering any other. "Ng" one of the real musical sounds is also used much in this poem.

Although Poe uses consonance very cleverly, I believe his use of assonance is much more noticeable and outstanding.

A certain combination of vowels and consonants give sound effects similar to those made by actually performing the word. This is called onomatopoeia and Poe was a master in the use of it. Naturally those poems in which assonance and consonance are so evident show onomatopoeia to the best advantage.

Of all his poems the "Bells" is the best example of onomatopoeia. In fact, rhetoric books claim it to be the most perfect example of this to be found in literature. It is a poem to be felt, not studied; it appeals to the ear, not to the intellect. In it the power of words in intelligible sentences to convey the idea of such different sounds as would be produced by bells made out of four different metals has been carried to absolute perfection.

The light tinkle produced by a silver bell rung very rapidly is the sound of the first stanza--the sound of sleigh bells on a frosty, starlight night. Three words that are

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The light tinkle produced by a silver bell rung very rapidly is the sound of the first stanza--the sound of sleigh bells on a frosty, starlight night. Three words that are

onomatopoeic are "tinkle", "jingle", and "tintinnabulation". "Tinkle" gives the exact sound that a sleigh bell makes.

The mellow sound produced by a golden bell rung gaily, but not madly is the sound of stanza two. It is the sound of wedding bells--a sound that means happiness too deep for words. In this stanza we get the "swinging" and the "ringing", the "rhyming" and the "chiming" of the golden bells.

The clang and clash of brazen fire bells is the sound of the third stanza--a sound of terror and horror and dismay. In this stanza we have such onomatopoeic words as "shriek", "clamorous", "clang", "clash", "roar", "twanging", "clanging", "jangling", and "wrangling", all conveying the confusion and disorder of a fire.

In complete contrast to stanza three is stanza four with its iron bell tolling death and sorrow. In contrast also to the lighter, gayer, and terrifying measures of the three preceding stanzas is the slow and sonorous measure of this one. "Tolling", "rolling", "moaning", "groaning" combined with "throbbing" and "sobbing" give this slow solemn movement.

The "Bells" was but the culmination of Poe's use of onomatopoeia for he used it to some extent in all of his poems. Looking at "Al Aaraaf", one of his earliest poems, we find such examples of onomatopoeia as

> That like the <u>murmur</u> in the shell
> And that aspiring flower --------
> <u>Bursting</u> its odorous heart in spirit to wing

She stirred not--breathed not--for a voice
was there and even ideal things
Flap shadowy sounds from visionary wings
With many a mutter'd"hope to be forgiven"
Flashing from Parian marble that twin smile
Far down upon the wave that sparkled there
Young flowers were whispering in melody.

In "Dreamland" there are such phrases as "tears that drip", "mountains toppling", "seas restlessly surging", and "river murmuring lowly".

Onomatopoeia is used to show a contrast in the "Haunted Palace". Stanza four has a "troop of Echoes" which came "flowing" and "sparkling" through the palace door, while stanza five has "a hideous throng rush out forever and laugh."

One stanza of the "City in the Sea" is particularly onomatopoeic.

There open fanes and gaping graves
Yawn level with the luminous waves.
But not the riches there that lie
In each idol's diamond eye,--
Not the gayly-jeweled dead
Tempt the waters from their bed;
For no ripples curl, alas;
No swellings tell that winds may be
Upon some far-off happier sea;
No heavings hint that winds have been
On scenes less hideously serene.

"The Sleeper" has three or four very fine examples of musical sounds. Note the underlined words in the following lines

An opiate vapor ---------

And softly dripping, drop by drop,

Steals drowsily and musically

And winged panels fluttering back

It was the dead who groaned within

"The Conqueror Worm" has in it such phrases as "Mimes mutter and mumble", "formless flapping things", "a crawling shape", "it writhes", and "quivering form".

Did you ever pick up a dry leaf late in October and crumble it between your fingers? It goes to pieces much the same as a cracker does. When Poe in "Ulalume" speaks of "leaves that were crisped and sere" one gets the same impression as crumbling the cracker--that same crackling noise. Do you hear a swiftly moving river when he writes of "scoriac rivers that restlessly roll", "that groan as they roll"? Can you hear the constellation Astarte as "she rolls through an ether of sighs"? Can you hear Psyche's wings as they "trailed in the dust", or her voice as she "in agony sobbed"? Can you see the flickering of Dian? Above all can you hear the sorrow in the word "Ulalume" uttered over and over? Surely Poe showed in this poem that he knew how to use onomatopoeia.

As a final example of onomatopoeia Poe's masterpiece "The Raven" affords some good illustrations. Stanza one has

"tapping", "rapping", and "muttered". Stanza three has that marvelous example "the silken, sad uncertain rustling" followed by the "tapping" and "rapping" for the second time in stanza four. The following two lines from stanza five are meaningful.

And the only word there spoken was the whispered word, "Lenore?"

This I whispered, and an echo murmured back the word, "Lenore?"

For a third time the word "tapping" is used in stanza six. Stanza seven opens with a line containing three onomatopoeic words.

Open here I flung the shutter, when, with many a flirt and flutter

Stanza ten has "uttered", "fluttered", and "muttered", while "tinkled" and "quaff" are used in stanza fourteen. And finally we have the word "shrieked" in stanza seventeen very appropriate to show that the man in the poem has reached the limit of his endurance.

Turning now from assonance, consonance and onomatopoeia, Poe's methods of rhyme will be reviewed. Most of Poe's poems have a definite rhyming scheme which he carries out quite faithfully. In a few of them he digresses ~~from~~ a line or two. In only one of the twenty poems I examined was there no rhyme. The "Coliseum" written in iambic pentameter is blank verse. This poem is written in four stanzas, the first two having nine lines and the last two fourteen apiece.

Five of the twenty may be described as couplet rhymes. "A Hymn", "Dreamland", and "The Sleeper" follow the couplet scheme without the least variation. Most of the final words agree with the definition of "perfect" rhyme, that is, both the vowel and following consonant of the rhyming words are the same. In "Dreamland" there are three questionable rhymes. The word "flood" is rhymed with "wood", "discover" with "over", and "swamp" with "encamp". These are what is known as "eye" rimes, that is, to the eye they seem the same but in each set there is a difference in the pronounciation of the vowel. Six places in "The Sleeper" have three rhyming lines. A sample of this in the first stanza is where three end words are "lake", "take", and "awake". The last word in the line before them is "rest" which does not fit in. The last word in the line after them is "lies" which will not fit in either. Therefore, the lines ending in "lake", "take", and "awake" must go together.

Just one place in the "City in the Sea" varies from the couplet style, but that variation is more noticeable than in the poems previously mentioned. The first stanza reads thus:

Lo! Death has reared himself a throne	a
In a strange city lying alone	a
Far down within the dim West	b
Where the good and the bak and the worst and the best	b
There shrines and palaces and towers	c
(Time-eaten towers that tremble not!)	d

Resemble nothing that was ours, c
Around, by lifting winds forgot, d
Resignedly beneath the sky e
The melancholy waters lie. e

By no stretch of the imagination could we change this. But the rest of the poem goes along in order. ie. aabbccdd, etc.

"Al Aaraaf" has two different rhyming schemes, one for the poem proper and one for the songs in it. The poem proper is for the most part in couplets, although the first four lines are in alternate rhyme. Thus it reads ababccddee etc.

For three stanzas "Eldorado" follows a pattern aabccba but the fourth stanza digresses making the rhyming scheme abcddc. It is noticeable in this poem that the third line in every verse ends with the word "shadow".

"The Conqueror Worm" follows a definite pattern also. It has five stanzas of eight lines each and the second, fourth, sixth, and the eighth lines of each stanza rhyme. The first and third lines rhyme but are different from the fifth and seventh which also rhyme. In the last stanza the four rhyming words are questionable being "form", "storm", "affirm", "worm". All show consonance in ending but the first two are long "o's", the third, a short "i", and the fourth, an eye rhyme.

The rhyming of "valleys" and "palace" in the first and third lines of "The Haunted Palace" is not good, neither is that of "tenanted" and "head" in the second and fourth lines. There are many more places here where a one syllable word is

rhymed with one of two or more syllables, not good poetical form. The stanzas resolve themselves into ababcdcd.

"Ulalume", "Annabel Lee", "To Helen", and "Israfel" have such a variety of rhyming schemes that no two stanzas are alike. "To Helen" gives us the imperfect rhyme of "face" and "Greece" and "Ulalume" one much worse, "Dian" rhymed with "dry on".

Two of the three stanzas of "Eulalie" and two of the four stanzas of "Lenore" are alike. The others are different.

"To My Mother" is a sonnet in English sonnet form. It is one of his few poems that can be definitely said to be any specified form.

"The Raven" follows a rhyming scheme abcbbb perfectly. But it is for internal rhyme that "The Raven" is much more noted. Remember that in the pattern lines one and three are unrhymed. But these two lines have internal rhymes all the way through the poem. For instance in stanza one

Once upon a midnight <u>dreary</u>, while I pondered
weak and <u>weary</u> and
While I nodded, nearly <u>napping</u>, suddenly there
came a <u>tapping</u>

Even Poe was not perfect, however, so here is this very bad rhyme in stanza six, line three:

"Surely", said I, "surely <u>that</u> <u>is</u> something at
my window <u>lattice</u>

It is said that "Lenore" was the forerunner of "The Raven" with some of the same ideas in it. Notice the internal rhyming

scheme here--not a line in the middle of a line rhyming with one at the end but one in the middle of a line rhyming with one in the middle of the next line.

Ah, broken is the golden bowl! the spirit flown
forever!
Let the bell toll!--a saintly soul floats down
from the Stygian river;
And Guy De Vere, has thou no tear?--weep now or
never more!
See, on yon drear and rigid bier low lies thy
love, Lenore!
Come, let the burial rite be read--the funeral
song be sung:
An anthem for the queenliest dead that ever died
so young,
A dirge for her the doubly dead in that she died
so young.

In speaking of alliteration in Poe's poems one scarcely knows where to begin. There isn't a single one of the twenty poems studied that hasn't some alliteration in it and the amount varies from one set of words in a stanza to many in a stanza. Perhaps the best way to discuss it would be to consider the poems in sections according to length.

"A Hymn", "To My Mother", and "A Valentine" are all poems of one stanza, the first having twelve lines, the second, fourteen, and the third, twenty. "A Valentine", the longest of the

three, has the least alliteration, about one third of the lines showing it. Not one of these is worth mentioning. The other two show fifty and twenty-five percent alliteration respectfully but here too, there are no examples that are outstanding.

The three stanza poems are much more promising. Here we have "To Helen", "Eulalie" and "Dreamland". Each stanza of "To Helen", contributes but one example of alliteration but each one is very much worth while. Just notice them.

The weary, wayworn wanderer bore
Thy hyacinth hair
How statue like I see thee stand,

"Eulalie" has such lovely phrases as "blushing bride", "yellow-haired young Eulalie", "moon-tints of purple and pearl", and "sigh for sigh" while "Dreamland" contributes "wild weird clime" and "lolling lily".

"Eldorado", a four stanza poem, has no alliteration of importance probably because the lines are so short. Among those found in "To One in Paradise" is the airy sounding one "fairy fruits and flowers". Only one in the "Coliseum" is worthy of notice "thy grandeur, gloom and glory". In "The Sleeper" we have alliteration of the letter "m" carried on for two lines

At midnight, in the month of June,
I stand beneath the mystic moon.

The next line has "dewy", "dim" and two lines farther on

And softly dripping, drop by drop,

Note the "f's" and "c's", the "s's" and "t's" in these lines

Flit through thy chamber in and out
And wave the curtain canopy
So fitfully so fearfully

and the "s's" here

Strange is thy pallor! strange thy dress!
Strange, above all, thy length of tress,
And this all solemn silentness.

From "Lenore" I shall quote but one line

From grief and groan, to a golden throne

Of course the "Bells" gives the greatest number of examples of alliteration. Much of this is formed by the constant repetition of the word "bells" and lines composed of a repetition of one word such as "tinkle", "time", "shriek", and "tolling". But there are also such combinations as

What a world of merriment their melody foretells
What a world of happiness their harmony foretells
What a tale of terror, now, their turbulency tells
In a sort of Runic rime
What a tale their terror tells
How they clang and clash
By the sinking and the swelling
In the clamor and the clangor
Melancholy menace
Muffled monotone

While the letters are not the same, the sounds of "s" and

and "c" in the "City in the Sea" are alike, giving the idea of alliteration. In this poem there are such lines as

Time-eaten towers that tremble not

The viol, the violet and the vine

and such phrases as "pinnacles far and free" and "gaping graves".

"The Conqueror Worm" and "Israfel", both poems of about the same length, offer a decided contrast in the use of alliteration. "Israfel", although considered one of Poe's most musical poems, has practically no alliteration while "The Conqueror Worm" has mor examples of it than most of the poems considered so far. It is especially noticeable in this poem because the words that show alliteration come close to each other. There is "lonesome latter years", "An angel throng, bewinged, bedight", "Mimes, in the form of God on high mutter and mumble low", "shift the scenery", "scenic solitude", "seraphs sob", and "uprising, unveiling".

While there is much alliteration in "Annabel Lee" making it most tuneful to read, the combination of words is not nearly so striking as it is in other poems. "The Haunted Palace" offers some especially noticeable combinations of words in alliteration. Such lines as the following are especially noticeable and tuneful:

Never seraph spread a pinion

Banners yellow glorious golden

Along the ramparts plumed and pallid

Spirits moving musically

But like a ghastly rapid river

"Ulalume" offers such striking examples as

In the misty mid region of Weir

Our talk had been serious and sober

She revels in a region of sighs

With love in her luminous eyes,

Its sibyllic splendor is gleaming

Just as "The Raven" shows the result of careful planning in other mechanical aspects so does it in regards to alliteration. Every stanza has at least one good example of it while most of them have more. In stanza one Poe was "weak and Weary" and "nodded nearly napping". In stanza two he tells you that he had tried to "borrow surcease of sorrow" for the "rare and radiant maiden". The "silken sad uncertain rustling" of each curtain "filled him with fantastic terrors" in stanza three. In stanza four his "soul grew stronger" while in stanza five he stood "doubting, dreaming dreams no mortal ever dared to dream before". And so one might go on, picking examples from each stanza. There are some, however, that are worth while giving special mention of such as the whole of stanza seven.

Open here I flung the shutter, when with many

a flirt and flutter,

In there stepped a stately Raven of the saintly

days of yore.

Not the least obeisance made he; not a minute

stopped or stayed he;

But, with mien of lord or lady, perched above my chamber door:

Perched upon a bust of Pallas just above my chamber door:

Perched, and sat, and nothing more.

One stanza contributes the phrase "shorn and shaven" and another "This grim ungainly, ghastly, gaunt, and ominous bird of yore". There is also the "velvet violet lining" of the cushion and the censors "swung by seraphim whose footfalls tinkled on the tufted floor". There is a "home by Horror haunted" and a "soul with sorrow laden".

Just the few examples of the different sounds that Poe produced in his poetry by the use of assonance, consonance, onomatopoeia, rhyme, and alliteration show him to be a master in the technique of writing. The fittest examples of all these come of themselves with imaginative thought.

A Study of the Figures of Speech in Poe's Poetry

No study of Poe's poetry would be complete without spending a few moments with his use of figures of speech. Simile, metaphor, personification, metonymy, synecdoche, hyperbole and repetition--we find them all in his poems.

Although the simile is probably the most used figure of speech in English poetry, Poe does not use it nearly as much as he does the metaphor. "Al Aaraaf," the longest of the poems examined, had the most similes, all very lovely. The first one compares the voice of Joy to the murmur in a shell.

Joy's voice so peacefully departed
That like the murmur in the shell,
Its echo dwelleth and will dwell.

He describes the birth of the "Idea of Beauty"

Falling in wreaths thro' many a startled star,
Like woman's hair mid pearls--

He speaks of a flower in heaven

Heaving her white breast to the balmy air,
Like guilty beauty chastened and more fair:

while

Nyctanthes too, as sacred as the light
She fears to perfume

When Nesace starts out on her journey he tells her to

Leave tenantless the crystal home, and fly--
With all thy train, athwart the moony sky--

Apart--like fireflies in Sicilian sky,

Then

As sprang that yellow star from downy hours,

Up rose the maiden from her shrine of flowers,

In her song to Ligeia she speaks to beings that look on the stars

Till they glance thro' the shade, and

Come down to your brow

Like the eyes of the maiden

Who calls on you now.

"The Coliseum" offers three similes. In one the bat glides spectrelike; in another, prophetic sounds arise from all Ruin, unto the wise as melody from Memnon to the Sun; in a third, memories like a garment hang.

In "The Haunted Palace" a hideous throng rush out like a ghastly river while in "The Sleeper" shadows like ghosts rise and fall.

Poe's beast was as volcanic as scoriac rivers or as lavas that restlessly roll in "Ulalume". In the short poem, "To Helen", he pays tribute to the lady in two similes. He says her beauty was like the Nicaean barks that bore wanderers home and he sees her standing like a statue in a window-niche.

Of the many metaphors in his poetry only a few will be chosen--enough to show how musical and euphonious the words are. A simple one is found in his poem, "A Valentine". He speaks of her to whom the lines were written as having "luminous eyes

brightly expressive of the twins of Loeda", fit words for a valentine. "To One in Paradise" has a metaphor more beautiful in wording.

Thou wast all that to me, love,
For which my soul did pine--
A green isle in the sea, love,
A fountain and a shrine.

How expressive of his feelings in the poem, "Eulalie", when he says

My soul was a stagnant tide.

"Israfel" has a lovely metaphor where Poe says

In Heaven a spirit doth dwell,
Whose heartstrings are a lute.

and another in

And the shadow of thy perfect bliss
Is the sunshine of ours.

From "Al Aaraaf" comes such a lovely line as

The Sephalica budding with young bees.

and this,

Fountains were gushing music as they fell

Another one

Dread star! that came, amid a night of mirth,
A red Daedalion on the timid Earth

Still another,

Gay firefly of the night we come and go.

In "Dreamland" there is a metaphor which is a little bit

obscure. After describing "Dreamland" for a number of lines he says

For the spirit that walks in shadow
'Tis--oh, 'tis an Eldorado!

meaning Dreamland is like Paradise.

There is so much personification in Poe's poems that it is hard to limit the examples. Of all the figures of speech that he uses this one by far outnumbers the others. In those poems where he uses personification at all such words as Life, Hope, Death, and Night are constantly used. Hope and Death especially seem to be used very often. He also constantly speaks of the soul as though it were a separate personality.

In "To One in Paradise" besides the words, Hope and Life, we have, Past and Future, used as if endowed with life.

"Israfel" has two rather lovely examples of personification. One is in reference to the moon in these words

Tottering above
In her highest noon,
The enamored moon
Blushes with love.

The other is a single line used in reference to the stars "Well may the stars be mute!"

The soul is very definitely personified in "Ulalume" under the name of Psyche, the Greek representation of it. In the same poem there is also a comparison of Astarte, the Phoenician goddess of the moon, with Diana, the Roman goddess, by the use

of personification. In reference to Astarte Poe says,

She is warmer than Dian:

She rolls through an ether of sighs.

and so on for several lines in which Astarte comes up in the sky to point out the way coming "through the lair of the Lion with love in her luminous eyes". In his next verse, Astarte is referred to by Psyche as a star. This confusion was probably caused by Poe's disordered mind. Psyche, however, gives the star life by speaking of her pallor in

Her pallor I strangely mistrust.

In "The Bells" each bell is personified in that it tells a story. There are, however, other examples of personification in the poem. In stanza one, the stars are keeping time while in stanza three the brazen bells ring their alarum in "the startled ear of night" and outpour horror "On the bosom of palpitating air. In this same stanza we also have the brazen bells appealing to the "mercy of the fire" which is leaping higher to sit "By the side of the pale-faced moon". The brazen bells scream, shriek, roar, and show anger. In stanza four, the "throat" of the iron bell is referred to. These iron bells throbb and sob and moan and groan. Personification and onomatopoeia work together very well in this poem.

"Lenore", "Eldorado", and "A Hymn" have Hope, a shadow, and the Past, Present, and Future personified. "A Hymn" also has

When the hours flew brightly by

A personification of Night as a king sitting on a black throne and ruling in an upright manner is presented in "Dreamland". Here there are also personifications of "Space", "Time", and "Memories".

"The Raven" does not have many personifications in it. "Tempter", "Horror", and "Hope" are personified and the Raven is by his repetition of the word, "Nevermore". There is one other good example of personification in this poem in the line

On the cushions velvet lining that the lamplight
gloated o'er

While there are many instances of personification in "Al Aaraaf" one place in which flowers are described is beautiful because of the choice of descriptive words.

All hurriedly she knelt upon a bed
Of flowers: of lilies such as rear'd the head
On the fair Capo Deucato, and sprang
So eagerly around about to hang
Upon the flying footsteps of--deep pride--
Of her who lov'd a mortal--and so died.
The Sephalica, budding with young bees,
Upreared its purple stem around her knees:
And gemmy flower, of Trebizond misnam'd--
All other loveliness: its honied dew
(The fabled nectar that the heathen knew)
Deliriously sweet, was dropped from heaven,
And fell on gardens of the unforgiven

In Trebizond--and on a sunny flower
So like its own above, that to this hour
It still remaineth, torturing the bee
With madness, and unwonted reverie;
In Heaven, and all its environs, the leaf
And blossom of the fairy plant, in grief
Disconsolate linger--grief that hangs her head
Repenting follies that full long have fled,
Heaving her white breast to the balmy air,
Like guilty beauty chastened, and more fair
Nyctanthes too, as sacred as the light
She fears to perfume, perfuming the night:
And Clytia pondering between many a sun,
While pettish tears adown her petals run:

Another poem that has several successive lines of personificcation is "The Sleeper". In fact almost all of the first verse is personification. It begins by personifying the moon in the lines

An opiate vapor, dewy, dim,
Exhales from out hew dewy rim,
And, softly dripping, drop by drop,
Upon the quiet mountain top,
Steals drowsily and musically
Into the universal valley.

Then the stanza continues with personified references to

flowers and a ruin.

The rosemary nods upon the grave;
And lily lolls upon the wave;
Wrapping the fog about its breast,
The ruin molders into rest.

The highest form of personification combines direct address and is known as apostrophe. Poe uses apostrophe in "The Coliseum". The first two stanzas of this poem are direct address to the Coliseum at Rome. In the last stanza the stones of the Coliseum are given the power of speech and answer his queries of the next to the last stanza.

Allegory is an extended metaphor generally accompanied by personification. Poe has several fine examples of the combination of metaphor and personification such as "The Raven", "Ulalume", "The City in the Sea", "The Conqueror Worm", and "The Haunted Palace".

In "The Raven" the bird is emblematical of Mournful and Neverending Remembrance but Poe conceals this idea until the very last line of the last stanza.

"Ulalume" has the same theme as "The Raven" but there is the end of resemblance for the poem itself is almost meaningless or like a bad dream. Yet it may have an allegorical interpretation. The dread burden may mean memory and remorse and"Ulalume" is a wail of long drawn misery.

If there is any meaning at all to "The City in the Sea" it is allegorical. The city means the sin of the human heart

and the inevitable outcome of such sin is portrayed by the sinking of the city into the lurid sea.

"The Conqueror Worm" has the allegory more definitely brought out. The angels in heaven go to the theatre to see a play. The theatre is Life. The play is a tragedy--the tragedy "Man" because no matter what he is able to accomplish in Life he is finally overcome by the hero, a Worm, who in the end has its way with Man.

In "The Haunted Palace" we have a forceful and clever allegory showing the change which takes place in the features of an intellectual man who is going to ruin through dissipation. Nothing could be more fanciful; yet it is a powerful and truthful bit of description. The "stately palace" is the figure of the man at his best; the "banners yellow", his golden hair; "ramparts plumed and pallid", his broad lofty brow; "luminous windows", the eyes; "spirits moving musically", poetic thoughts; "ruler of the realm", the intellect; "palace door", the mouth; "troop of echoes", utterances of the thoughts; "pearls and ruby", teeth and lips; "evil things", things that dull the intellect such as opium, strong drink; "red-litten windows", eyes bleared with dissipation; "discordant melody", fancies of a person who can no longer control his thoughts.

Just to show that Poe has not neglected such figures of speech as hyperbole and metonymy a few examples from his poems will be given. Good examples of hyperbole are found in "The Raven", "Dreamland", and "The Conqueror Worm". From "The

Raven" we have "each separate dying ember" and "take thy beak from out my heart". That part of "Dreamland" which tells of

Bottomless vales and boundless floods,
Mountains toppling evermore
Into the seas without a shore

and

Lakes that endlessly outspread
Their lone waters, lone and dead.

is hyperbole. From "The Conqueror Worm" comes

An angel throng bewinged, bedight
In veils, and drowned in tears.

Examples of metonymy are found in "Lenore" in the clause "Broken is the golden bowl" meaning "Lenore" is dead; in "Eulalie", in the line "I dwelt in a world of moan", meaning "I was grief-stricken"; in "Israfel" in a line similar to the previous example "This is a world of sweets and sours"; in "Ulalume" in the lines which tell about tears on the "cheeks, where the worm never dies"; and finally in those most famous lines from "To Helen"

To the glory that was Greece
And the grandeur that was Rome.

Poe makes constant use of allusions both biblical and mythological. We get references to the bible in such words as Judean King, Gethsemane, Chaldee, Gilead, and Valley of the Shadow, and to mythology in Lethe, Pallas, Stygian River, Psyche, and Dian.

Poe's choice of adjectives is very fine also and some especially significant epithets are found in his poems. Two poems will suffice to show how carefully he chose his words. The first one, "Ulalume", has such combinations as "immemorial year", "dank tarn", "ghoul-haunted woodland", "alley Titanic", "scoriac rivers", "sulphurous currents", "nebulous luster" and many others similar to these. One of the finest in his poems is "the Leathean peace". The other poem, "The City in the Sea", has epithets just as fine. "Time-eaten towers", "lurid sea", "melancholy waters", "lifting winds", "Babylon-like walls", "wreathed friezes", "gaping graves", and "filmy heaven" are some of those found in this poem.

One could not close a study of Poe's figures of speech without speaking of repetition. In the "Philosophy of Composition", he says it is necessary to have an artistic pivot to act as a keynote of a poem and that the refrain is most universally employed to do this.

Starting with the repetition of one word now and then we cite "The Haunted Palace" where the word "palace" is repeated twice within a few lines. In "The City in the Sea" the word "up" is repeated several times in stanza two for emphasis. For an example of a single word repeated several times there is "The Bells". If it were not for the impression of a bell ringing constantly that is given by that repetition, it would become very monotonous.

Going on to repetition of whole lines we cite "Lenore" as

the first example. Here in stanza one the last two lines are practically the same. The difference is so slight that it is not noticeable especially since the last few words are the same. Those same words are carried over to the second stanza where the last few words are the same. The third stanza has a different refrain in the last two lines but still a refrain as the last few words are the same. Stanza four has none.

All the stanzas of "Eldorado" end with similar though not identical lines but all end with the word "Eldorado".

Stanza one--In search of Eldorado

Stanza two--That looked like Eldorado

Stanza three--This land of Eldorado

Stanza four--If you seek for Eldorado.

He often repeated the final line of his stanza with a modification of one or more words, thus gaining the emphasis of reiteration while avoiding the monotony of exact repetition. "Eulalie" is a good example of this. The last two lines of each of the three stanzas are each repetitions with little variation. The first two go thus:

Till the fair and gentle Eulalie became my blushing bride,

Till the yellow-haired young Eulalie became my smiling bride

Stanzas two and three follow the same idea, although the words are different.

"Ulalume" offers examples of repetitions that come at both the beginning and end of a stanza. The second and third

line of the first stanza run thus:

The leaves they were crisped and sere,
The leaves they were withering and sere.

This type of repetition is found in the second and third line of every stanza in the poem. Besides this, three of the nine stanzas end with something about the "dank tarn of Auber" and "the ghoul-haunted woodland of Weir".

Every stanza of "Annabel Lee" has at least one line that ends with the words "Annabel Lee" and several of the stanzas have something about a "kingdom in the sea". The last stanza is a refrain in the repetition of the last two lines.

In her sepulcher there by the sea,
In her tomb by the sounding sea.

Repetition is shown in three ways in "The Raven". In the first place we have repetition of a word within the line. This is used constantly throughout the poem. It is especially noticeable in the first four stanzas. The second use of repetition is the use of the same ending word or words for two lines in succession. This is found in every stanza. As an example of these two methods of repetition I use the first stanza of the poem.

Once upon a midnight dreary, while I pondered,
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Over many a quaint and curious volume of forgotten
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While I nodded, nearly napping, suddenly there came

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weak and weary,
Over many a quaint and curious volume of forgotten
lore,--
While I nodded, nearly napping, suddenly there came

a tapping,

As of some one gently rapping, rapping at my chamber door.

"Tis some visitor", I muttered, "tapping at my chamber door.

Only this and nothing more."

The third method of repetition is in the last line of each stanza. Here is where he brings out his idea of slightly varying the phrase at each repetition of in retaining the phrase and varying its application. In this poem "Nevermore" does not become the refrain until the eighth stanza. "Nothing more", varied in application, ends six of them, "evermore", the seventh. Of the eleven stanzas that end in "Nevermore", six of the last lines are differently worded. The monotony of the remaining five refrains, "Quoth the Raven, 'Nevermore'" is made surprising and changeable by the stanzas that they close. Finally all these last lines seem to build themselves up to a fitting climax for the poem.

After this study of the figures of speech in his poetry, we may conclude that Poe was a master in this one as well as in so many other mechanical devices for poetry.

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General Idea of the Relationship between Poetry and Music

Music is, of all the arts, most capable of interpretating purely spiritual things. Poetry and music are composed of elements of sound appealing to the ear in order of time. Poetry and music are both developed primarily from methods of using the human voice--in one case, in speech, in the other, in song. Sounds may differ not merely in duration or the quantity of time that they fill, but also in force or the stress with which they are produced, making them loud or soft, abrupt or smooth; in quality, making them sharp or round, full or thin, aspirate or pure; and, in pitch, making them high or low or rising or falling in the musical scale.

Francis Bacon in "Sylva Sylvarum" published in 1629, said, "There be in music certain figures or tropes, almost agreeing with the figures of rhetoric and with the affections of the mind and senses. First, the division and quavering, which please so much in music, having an agreement with the glittering of light, as the moonbeams playing upon a wave. Again, the falling of a discord to a concord, which maketh great sweetness, hath an agreement with the affections, which are re-integrated the better after some dislikes; it agreeth also with the taste which is soon glutted after that which is sweet alone. The sliding from the close or cadence hath an agreement with the figure in rhetoric which is called "proster expectatum" for there is a pleasure even in being deceived."

Music is an art that appeals primarily to the emotion rather than the intellect--Poe's poetry by reason of his definition of poetry would also.

What are some of the general ways in which poetry and music are alike? Just as in music one moves from a tonic back to a tonic, so does one in poetry move from one point back to that point. Just as music may go through a series of discords and modulations back to the tonic so the poetry may go through a series of ideas before coming back to the main idea.

Beauty of melody is an element in the structure of music and poetry. In music, the beauty of the melody is dependent upon individual letter sounds and their relations.

Beauty of rhythm is a second element common to both arts. The rhythm of verse is far more subtle and complicated than the rhythm of music, involving consideration of time, accent, word-stress in phrasing, thought-pulsation, and inflation.

A third common element is tone color. In music, the tone color is dependent upon vibrating overtones, blending with the fundamental tone. In poetry, it is dependent not only upon overtones, but also upon repetitions, refrains, vowels, assonance, and phonetic syzygy.

A fourth common element is beauty of ethical idealism. Even though "the laws of morality are not the laws of art," we must, nevertheless, concede an aesthetic appeal in the lofty purity of such music as Cesar Franc's religious music and in the idealism of such poetry as "The Holy Grail."

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Emotional and intellectual suggestiveness is the final element that the two arts have in common. It is much easier to present intellectual ideas in poetry than in music, but Richard Strauss in "Thus Spake Zarathustra" expounded some of the philosophy of Nietzche.

The power of emotional suggestion has been called "the aesthetic center of music". It might well be termed also the aesthetic center of poetry, if we accept Wordsworth's definition, "Poetry is emotion recollected in tranquillity."

"Melody" according to general usage, signifies an agreeable succession of sounds. Technically a melody is a "succession of tones of different pitch so arranged and related that they present a musical idea."

The principal of "tonality" is of great importance in the effect of the melody as a whole. Tonality means the relating consciously or unconsciously, of every tone in the melody to the fundamental tone of the scale in which the melody was written. Until the tone is reached we have a feeling of incompleteness--of lack of repose.

Another important principle in melody is the modulation from major to minor and vice versa--with very great change in aesthetic effect as a result of very slight change in tone. Psychologically this change has been analyzed thus: the ordinary major diatonic scale is both by custom and education, the standard scale of music in the modern world. When music conforms plainly to this recognized standard, there is a feeling of

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of satisfaction and confidence; when it does not there is a feeling of the interruption of the normal process, and uneasiness. In all cases, conformity to a standard is the secret of the major mode--nonconformity, the secret of the minor scale.

The first three steps in the major scale are whole steps apart; in the minor scale, the third step is one-half tone lower than the major third step. Expecting one and getting the other gives rise to a feeling of disappointment that lowers the emotional reaction. Of course, there are other factors entering into our response but the basis of the mournful effect of the minor modes, is, undoubtedly, the feeling of dissatisfaction, of incompleteness, of disappointment produced by the contrast of the abnormal with the normal.

Just as in music the melody is dependent upon the sound of individual tones and their relations to each other and to the musical idea, so in poetry the beauty of melody is dependent upon the sound of individual letters and their tonal relations in the word, the line, the stanza.

The principle of tonality, which is effective in poetry as in music, operates in a variety of ways. Sometimes a poem starting with an image as a keynote, moves through a series of disturbing images, finally returning to the original with calm and equilibrium restored.

Key words may also be used to gain the effect of tonality. Repetition of the keynote is like the dominant or tonic in music. There may be a change in the keynote from stanza to

stanza but it should come back to the original one.

Rhyme is an important means of gaining tonality. We may have a half cadence at the end of a line but we must finish the cadence or get back to the tonic at the end of some other line, if we wish to get a feeling of satisfaction. Rhyme, more than any other element contributes to verbal melody.

Alliteration is another device that adds materially to the musical effect of a stanza. This corresponds to the repetition of the same note in a musical sentence. Used carefully, the device adds greatly to the melody; but in music and in stanza the absence leads to curious results. It may suggest humor.

The refrain is another device that adds melody to verse. In music, the refrain is like "a short succession of notes, conveying a musical idea." Just as the musician gives haunting beauty to a melody through the use of a recurring motif, so a poet gives echoing music to his verse through the skillful use of the refrain.

Another element of verse melody--an element easier to recognize than to define and analyze--is the contrast of major and minor modes. Certain poems impress as being major in sound and others as minor. What causes the difference?

Many elements, of course, are conjoined to produce the tone of a given poem. Subject matter, connotation of words, rhythm, figures of speech, and alliteration all have their share. But there is one fundamental factor which is important in producing the major and minor effects in verse--that is, the

proportion of vowel word endings. At least seventy-five percent of the endings would be consonantal if the feeling is to be major (proven by testing both poetry and prose); if the number of consonantal endings is less than seventy-five percent, the feeling is of nonconformity or a minor feeling.

A preponderance of long vowel sounds, even though they are not at the end of the word, give a minor effect. The long vowel shows suspense; suspense implies uncertainty.[1]

Another phase of verse melody that is worthy of study is the sound effect of individual letters or harmony. That which separates the phenomena of rhythm and of proportion from those of harmony is the fact that, of the division of time or of space respectively causing the effects of rhythm and proportion the mind is directly conscious, whereas, of the divisions causing the effects of harmony, the mind is not conscious, and has come to know of them only indirectly as a result of the investigation of science.

"That which in verse charms the ear, fixes attention, remains in memory and passes into a precept or proverb is sometimes dependent for its popularity almost entirely upon consecutive effects of sound, so arranged, as to flow into one another and together form a unity. Some successions of vowels and consonants are difficult to pronounce. Men like to avoid difficulties. So when nothing in the sense calls for a different treatment, one prefers to have the words so arranged that they can be uttered easily and rapidly, or to employ a technical

[1] Interrelations of Music and Poetry--Winifred Nash

term, Euphony."[1]

In both arts sound value is important. The quality of the sound is dependent upon the richness and fullness of the component parts.

Such terms as constitute the material for the art of sound are not simple but are made up of subordinate tones as one color is often made up of a combination of two others. Just as a string not only vibrates from its two extreme points but also from a number of other points set up at intervals, making a tone difference in pitch from that of the whole string which is called the fundamental tone and they are all heard as one tone. By applying this principle, a musician can make the tones in a musical composition richer, fuller, and mellower. For instance, when you play a note or a chord on the piano you get the single vibration; add the pedal and you get the entire vibration. This knowledge of tones and overtones gave the great composers a basis from which to get some marvelous effects. Different musical instruments are more sensitive and show more overtones. The human voice, being a musical instrument, operates according to the principle just explained. It is like a reed instrument. As the voice forms different sounds, consonants and vowels, it does not utter a single sound but a combination of tones.

The fullness and richness of a line of poetry will depend upon the choice of individual sounds, each with its distinctive tone color. The atmosphere of the line will depend upon the skillful blending of the tones. The number of different vowel

[1] Rhythm and Harmony in Poetry and Music--George L. Raymond

sounds in a piece of poetry increase the tone color.

Choice of consonants, alliteration and phonetic syzygy are of great importance in securing color. A lot of F's gives quivering overtones while the interweaving of l, f, n, and s, gives a haunting effect.[1]

Rhythm is another device to produce tone color. The haunting echoes of the individual sounds linger from one iteration to the next, mingling with the tone colors of each succeeding stanza. Sometimes a group of words repeated will give the same effect.

Rhythm, a characteristic of both music and poetry, found its root in "the discovery by man that the higher vibrations, either of sound alone or of sound with words, when measured off into regular periods of time were pleasant to the ear." Through the orderly arrangement of these regular periods, unity is achieved; and through skillful adjustment of accented and unaccented beats within each period, variety is attained. Thus, in both arts, rhythm gives to any composition that variety in unity which is a fundamental basis of aesthetic appeal.

In both poetry and music meter is a group of accented beat and unaccented beat or beats that follow it. But as the poet, within his regular lines, constantly varies his pattern of words, so the musician within his regular rhythm, varies his pattern of tones, sometimes holding one tone through many beats.

Metre is the orderly arrangement of accented and unaccented beats within the lines; rhythm is the characteristic arrangement

[1] Musical Basis of Verse--J. P. Dabney

of the features that give individuality to the line.

English rhythm has drawn certain elements from the classical or quantitive; the Anglo-Saxon, or accentual, and the French or syllabic and has accordingly gained in force, in freedom, and in flexibility. Thus, we find that, in addition to the rhythm secured by the "metre" of the line (the orderly succession of units or measures) there may be also rhythm of time, rhythm of accent, rhythm of musical cadence in the speech-wave of the line, rhythm of thought pulsation, and rhythm of voice inflection. It is like polyphonic music.

Musical accent--that is suggesting a march, etc.--is very noticeable in poetry. Even the syncopated rag-time idea can be conveyed.

Musical undulation produced by word phrasing of the line is another element that lends distinctive character to verse rhythm. The caesura and the rest are of special value in regulating the flow of rhythm according to thought pulsation. Rests are just as important in poetry as in music.

Rhythm of voice inflection shows in the declarative statement and the command where the pitch rises in the first thought division, to fall in the second, while in the question and condition, the pitch rises and falls in the first and then rises again in the second. Doubt, expectation, tension, excitement, all the forward-looking moods of incompleteness tend to find expression in a rising melody; while assurance, repose, relaxation, fulfillment, are embodied in a falling melody.

In both music and poetry the greatest possible variety consistent with a basic regularity gives the most beautiful rhythmic effect. In music and poetry, we find a basic regularity; but varied rhythmical effects, breaking the measured flow, give new beauty to the song or stanza.

The aesthetic center about which music is described and the direction in which its greatest strength lies consists in the expression of emotions rather than thoughts. Music expresses the abstract aspects of action, its ease or difficulty, its advance or retrocession, its home coming or its wanderings, its abruptness or smoothness, its excitement or repose, its success or failure, its seriousness or play. It becomes our hope and fears, our strivings which the music expresses.[1]

The emotional appeal of any musical composition will depend, then, upon the power of melody and rhythm to create within us the inherent feeling of the music. Some of this can be understood only through its analogy with the sounds of the human voice. The human voice is expressive through its mere voice alone. All human emotions betray themselves in speech through rise and fall, range of intervals, loudness or softness, tempo and difference of duration of time. In certain musical passages we overhear the voice. There is enough resemblance to awaken by association the feelings that are the normal accompaniment of such sounds. This is notably true of all music that has a peculiar lyrical and human quality, the music that becomes popular because it speaks directly to the heart.

The greater the effort to produce a sound by our own voice,

[1] Principles of Aesthetics--D. H. Parker

the more exciting will be that sound however it is produced. Loud sounds are more exciting than the soft and high and low. Loudness stirs, softness quiets, sudden rises and falls in pitch are more powerful than gradual ones, consonances are smooth and calming; they are pleasant in association. Dissonances hurt our ears and we readily connect them in our minds with painful feeling and thoughts.

Not only does the melody have power to stir the emotions but the rhythm arouses them and gradually to an even greater degree than the melody. The stirring martial rhythm makes one want to march. The slow tempo makes one think of physical weariness and distaste for action.

Restraint and sincerity are the distinguishing characteristics of truly great art, in distinction from that which is in any degree florid and vulgar.

The depth of emotion in any musical composition rests fundamentally upon the greatness of the artist behind the work. If he is insensitive or insincere, his work will lack the mighty moving power that stirs the hearts of the listeners.

In the field of poetry, we find that emotional appeal has a similar basis. The poetry of Shakespeare and Dante is profoundly moving because of the greatness in each case, of the personality that surcharged the words with feeling; and because of the superb technique of expression that leaves us unconscious of the art, but deeply stirred by its emotional effect.

Man cannot in any art express his intuition without using a

form exactly adapted to it. A coarse or feeble perception cannot be beautified by an effort of style; in poetry worthy of the name, though the syllables may follow no apparent formula, the emotion will move along lines of power and order. But there is something about the finest poetry that no one can explain.

What are the right words in poetic diction? Sound is important but so is suggestiveness. Richness of tone color in the vowel sounds--all combine to give sweetness to a line of poetry.

Sometimes the sound of a single word carries emotional appeal as "Evermore" in "The Raven". Symbolism may also be used effectively for emotional appeal. Onomatopoeia can be used with excellent effect in rousing emotional appeal. Figures of speech and the refrain are also useful. Changes from major to minor mode, and changes in tempo help. Dissyllabic meter tends to reflection, trisyllabic to emotion.

Music can appeal directly to the intellect. In the classical school this is especially true; the perfection of form and the abstract impersonal beauty that characterize it; the intellect becomes concerned with the technique that has gained perfection.

An understanding of melody, tone-color, rhythm and emotional and intellectual appeal in music will lead to a deeper appreciation of similar qualities in poetry. The work of a particular poet, or the nature of a special type of poetry may be made more interesting by correlation with analogous types in music.

The history of the development of music and poetry show that they had a common origin in man's instinctive desire for

rhythmic expression; probably at first imitative of the rhythms of nature.

In this section I have tried to show that there is much that may be compared in music and poetry in regard to rhythm, melody, emotional and intellectual appeal and the methods used to produce these same likenesses.

A Comparison of Poe's Poetry and Music

In making a comparison of Poe's poetry and music, the music of Frederick Chopin, Robert Schumann, and Franz Liszt has been chosen for various reasons. In the first place all four of them were born within a year of each other, Chopin and Schumann in 1810 and Liszt and Poe in 1811. Liszt was the only one of the four who lived to an advanced age, dying in 1886 at the age of seventy-five. Chopin and Poe died in 1840 aged thirty-nine and thirty-eight, while Schumann lived to be forty-six, dying in 1856.

The three musicians were among the first to break away from the classical formal type of music and attempt to express feeling and emotion, to give pictures and present events through music. Poe was a firm believer that poetry should always express the emotions, in fact, that this was its main function. He was among the early American poets to do this, feeling the influence of Byron, Shelley, and Keats, all of whom died in the early 1820's. All of the musicians and poets are representative of that period of music and literature called the Romantic era.

Incidents in the lives of each of these composers had effects on them similar to effects brought on by incidents that happened in Poe's life. Chopin was born in Warsaw, Poland, the son of a French professor and a Polish lady. Unlike the parents of Poe they did not die while he was young, but like Poe's foster parents they saw to it that Frederick had a good education. Like Poe he came in contact with beautiful women at an early

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age. His musical education opened for him the court and wealthy circles of society where he met the most gracious and beautiful women of the period. Like Poe, Chopin was very susceptible to the charms of women and they made a lasting impression on him.

For both Poe and Chopin there was one special woman besides the many others who furnished the Platonic interludes in their lives. For Poe there was his wife whom he seemed to have been deeply in love with even when she was a child. His desire to procure for her the bare necessities of life often led him to write some of his best poems and short stories. Her death left him broken and defeated and from then onward his downfall was rapid. For Frederick Chopin there was George Sands. While some critics claim that this was only a Platonic friendship, they are very much in the minority. Chopin gave her the best years of his life and his undying love. That she was very devoted to him if not deeply in love with him is certain. She was his constant companion for many years and one summer, when it was necessary for him to leave Paris on account of his health, she accompanied him literally saving his life by the very good care she gave him. When the final break between them came, Chopin declared that he had no longer any interest in or desire to fight for his health, and, like Poe, we find a very rapid decline, a final breakdown, and death within a short period.

Another likeness in their lives is found in the fact that both were constantly fighting disease. In the case of Poe it was a fight against his love and desire for drink. Time after

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time he would resolve to give it up, to break away from the habit but eventually he found himself back at it again. After his wife's death his habitual drinking periods increased very quickly and it was as a result of one of these occasions that he died. While Poe fought against a foe he could have overcome had he had stamina enough, Chopin probably waged a losing fight from the beginning. His foe was tuberculosis and while he fought a hard battle against it up to the time of his break with George Sands it gradually overpowered him until it won out in 1849.

Their unhappy love affairs and their constant fight against disease is reflected in their characters both having a melancholy disposition which at times tended to be disagreeable. This was helped along to a great extent in Poe by the unhappy experiences he had with his foster parents and his struggles to earn a livelihood and in Chopin, by his worry and dispair over the uprisings in and against Poland and his fear for his family who were living there.

These few likenesses in the lives of Poe and Chopin are of importance because in each case they represent incidents of major importance and ones that had deep and lasting effects.

Turning to the life of Robert Schumann we find evidence of similarity to the life of Edgar Allan Poe. Both were born of poor, rather than wealthy people although the fortunes of the Schumann family were better than Poe's. Both were left fatherless at an early age. Both received educational training in

types of work that neither were to follow later. Poe's education tended toward the military side while Schumann's mother had him educated as a lawyer. That neither of them were destined for these professions is shown by the fact that even before he entered West Point, Poe had published some poems and Schumann was studying music on the sly when he was supposed to be studying law. Schumann, however, was more fortunate than Poe in that he was finally given permission to do his work as he wished.

Schumann, like Poe and Chopin, also had some unhappy love affairs. His first love was Ernestine von Fricken, the daughter of his teacher, and for a while everything was serene but suddenly the engagement was broken off and no one seems to know the reason for it. When he finally did decide to marry, the parents of the girl objected so strenously that he had to go to court over the matter. Like Poe, he was deeply in love with his wife and lived a happy married life as far as marital relations are concerned.

Relations with other people affected Schumann just as deeply as they did Poe. His grief over the death of his brother and sister-in-law and over the injury to his hand which prevented his playing the piano had as lasting effect on him as had the death of the mother of one of Poe's friends ~~had~~ on Poe.

Finally Schumann as well as Poe and Chopin had a constant fight against disease, in Schumann's case one of the most

tragic--loss of memory. As this increased he became more and more melancholy, tried several times to commit suicide and finally became hopelessly insane.

The trouble over his love affairs, his many disappointments, and his constant fight against insanity shows in his music and as W. H. Hadow says, "He transforms the sorrows of his own heart into an elixir for the cure of others."[1]

The youth of Franz Liszt was notable for its variance from normalcy just as that of Poe and the other two musicians mentioned above was. As a pianist, he was exploited from a very early age and lived not at all as the average boy of his times did. Instead he was carried on concert tours, projected into company by far too old and sophisticated for him, and overwhelmed with enough praise to turn the head of most any youngster. His acquaintance with this type of artificial life is probably responsible to some extent for the number and variety of the love affairs he had. He, too, had an unhappy love affair with Caroline de Saint-Criq whose parents objected to her marriage with Liszt. Two other love affairs which he had were of vital importance in his life. One, with Comtesse d' Agoult, lasted for five years during which Liszt lived in Switzerland leaving only to give occasional concerts. Of the three children of this liason, one became the wife of Wagner, the musician. The other affair concerned Princess Sayn Wittgenstein in whose castle at Weimer he spent many years. Everyone thought Liszt would marry her but he suddenly left for Rome

[1]Studies in Modern Music--W. H. Hadow

where he joined a religious order and was afterward known as Abbe Liszt.

Religion had always played an important part in Liszt's life. While still a young man in Paris he had contemplated entering the religious life and the constant conflict between religion and worldliness had the same effect on his music as Poe's drunkedness, Chopin's tuberculosis, and Schumann's insanity on theirs. An added influence on his music was the death of his father while he was quite young.

In summing up the lives of Poe, Chopin, Schumann and Liszt, we find that they all lost at least one parent while quite young, that they all lived abnormal youths, that they all had one serious love affair besides several not so serious, and that they all had some disease to battle against for most of their lives. All four were romanticists and the various unhappy events that happened in their lives reflected in the melancholy and universally sad compositions they produced.

In comparing the music of Chopin with the poetry of Poe the first thing to consider is length of composition. Chopin expressed his individual feelings and sufferings to the highest degree. Such high strung passions cannot be kept up long. Hence, his compositions are short, with beauty of melody and harmony. This compares favorably with Poe's compositions which are all comparatively short because he, too, believed that intense feeling could not be sustained for any length of time and that intense feeling was necessary in a poem.

Quoting from "What Poet is Most Akin to Chopin"[1] we find, "In formal elaboration Chopin was governed by the laws of poetry to a degree shown by no other modern instrumental composer. He founded his entire creation upon practical meters. The key to Chopin's rhythm is the meter of the poems which inspired him. His inspiration came from the noblest poetry of France or Poland, to found his melodies upon their meters and then with a double poetical and musical consciousness to work out his composition.

Sequence of modulation, chords, bold and stiff, such as other composers abound in, Chopin loved to transform into beautiful themes, by breaking their harmonic structure into rhythmic and melodic motifs. He subjected every note of his composition to the laws of practical meter, and as a consequence, all of it lives and moves--to the dispair of the impersonal orchestral pianist of today. He antedates modern orchestral color-painting. His harmonic color is astonishingly transparent and pure. He depends upon rhythm for his picture and on harmonic tints to raise his rhythm to a still higher power."

In "An Essay of Works of Chopin" in a musical magazine it says, "to play Chopin's Prelude correctly involves the necessity of being in no less degree a poet than a pianist, a philosophical thinker than a musician."

To say that Chopin wrote the majority of his compositions in a certain rhythm as 4/4 or 3/8 would be wrong. But he chose

[1] What Poet is Most Akin to Chopin--Fanny Smith

the rhythms that were divisible by two more often than the three rhythms because they seemed to express his prevalent sadness and melancholy better than the three rhythms. Three rhythms seem to give a lightness of feeling, happiness and joy without a thought of sadness and sorrow to come. Although his mazurka's and scherzo's may be written in triple time some other method is introduced to keep the music sad and melancholy. This compares with Poe whose poems are written mostly in the two beat rhythm but once in a while gets away from this into the three beat rhythm. But like Chopin in his mazurka's Poe has some other method of introducing sadness and melancholy into his poems. Examples of this are "Ulalume" and "Annabel Lee" which though written in triple measure are still weird and melancholy.

Like Poe, Chopin shows a variation in his measures, that is, his compositions do not necessarily keep the same time throughout. While it was impossible for Chopin to make so many or such quick changes in his rhythm as Poe did in his poetry, there is plenty of evidence that he liked variety.[1] For example, Chopin's "Opus 42 Valse in A Flat Major" is an example of double and triple time which shows the acme of the rhythmic accent. This might be compared to Poe's "Ulalume" where double and triple time is intermixed and where the accent is especially noticeable.

Of course, the most important comparison we can make in the music of Chopin and the poetry of Poe is in the underlying

[1] It is only in very modern music that constant changes of rhythm from measure to measure are made.

sadness, melancholy, and weirdness of their works and the means they employed to give this effect. Of Poe's methods we have already gone into detail showing how he used words at the end of lines, his use of assonance, consonance, rhyme, and the various figures of speech and spelling. Most of these methods of Poe's have parallels in music that Chopin made use of.

Since Chopin did not use words he had to find another means of producing his melancholy ideas. Meldoy and harmony in music do this just as assonance, consonance and rhyme do in poetry. I have spoken elsewhere in this story of the very great effect in feeling that is attained by a modulation from a major to a minor key. The major scale, the recognized standard scale, produces a feeling of satisfaction, while the minor scale, which may have one or two variations from the standard scale, produces a feeling of unsatisfaction. Happiness is more satisfying than sorrow. Therefore, Chopin, who wished to express sorrow used the minor scale to do so. Some of his poems are entirely in minor. It is interesting to note the comments of critics on some of these compositions of Chopin. G. Ashton Jonson[1] goes into great detail about them. Some of his comments are as follows:

a. Opus 7 Mazurka in A Minor It is as if one danced on one's own grave.

b. Opus 10 Etude in E Flat minor It appears as though written in double minor, so much sadder than ordinary minor is sadder than major. The melody

[1] A Handibook of Chopin's Work--G. Ashton Jonson

is full of stifled sorrow.

c. Opus 10 Etude in F Minor Melody morbid, almost irritating.

d. Opus 10 Etude in C Minor (known as the Revolutionary Etude) Grief, anxiety, and dispair over the fate of his relatives and father filled the measure of his suffering.

e. Opus 20 1st Scherzo in B Minor Opens with two crashing dissonant chords followed by the bewildered effort of a soul shut in by a wall of circumstances which it strives in vain to break. It is perhaps a record of Chopin's protest against a body too weak to allow the greatness of his soul to play.

f. Opus 61 Polonaise in A Flat It has haunting, harrowing harmonies, unspeakable, unfathomable wretchedness, boundless desolation, lamentations and cries of dispair.

These are only a few of the examples that might be cited as evidences of the deep melancholy and sadness of Chopin but they are enough to prove the point. Each one has its counterpart in a poem of Poe's. For example, we might compare them thus:

a. The Conqueror Worm

b. Lenore

c. The City in the Sea

d. Annabel Lee

e. The Raven

f. Ulalume

The music discussed above stress the melody that Chopin produced. Harmony was also prevalent in every composition that he wrote. What Poe gained in the way of harmony by the choice of consonants and vowels, Chopin did in various ways. His "Etude in E Major from Opus 10" is a "long train of entrancing melody and harmony." In "Opus 9 Nocturne in B Flat Minor" the middle melody is composed by a great part of descending octaves "as though the soul were sinking beneath the weight of thought." Kullah says that it is written in 4 large sections like the stropes of a poem. In this respect it might be compared to "Al Aaraaf" which readily divides itself into four parts. In "Opus 15 Prelude in D Flat" the harmony is compared to monks chanting their prayers and in "Opus 87 Nocturne in G Minor" there is a "church-like" movement in chords whose strains resemble the peacefulness of the grave. In "Opus 52 Ballade in F.Minor" harmony is gained through chromatic colouring which gives it a haunting note. "Opus 57 Berceuse in D Flat" gives the most marvelous instance of filagree work in music.

These compositions might be compared to any of Poe's in which a prevalence of assonance or consonance is predominant. "Ulalume", "The Raven", "Lenore", "Annabel Lee", and "Israfel" in particular might be cited.

We may even find places in Chopin which compare to figures of speech in poetry. For instance, Poe makes much use of refrain and repetition. In music this is represented by motif and repetition. "Opus 6 Mazurka in F Sharp Minor" has a triplet as a motif and it is repeated in many different ways throughout the music. In the same "Opus Mazurka in E Flat Minor" there is an incessant circling around one motif. It suggests that of grief and dispair and might be compared to Poe's "Ulalume" with its recurring refrain. "Opus 28 Prelude in A Minor" has a small figure repeated in descending keys until hopeless gloom and depraved melancholy are reached. It is shuddersome and sinister. About it hovers the grisley something which we all fear in the dark but dare not define. It might readily be compared to Poe's "Raven".

It is much easier for onomatopoeia or its equivalent to be expressed in music than in poetry and Chopin has some good examples. In one of his compositions, "Opus 35 Sonata in B Flat Minor", we have tolling of death bells, "Opus 28 Prelude in E Minor" seems to wail, "Opus 20 Scherzo in B Minor" has two dissonant chords that shriek, "Opus 37 Nocturne in G Minor" moans, and "Opus 35 Nocturne in F Minor" has a cry of dispair in it. "The Bells", "The Sleeper", "The Conqueror Worm", "The Raven", and "Ulalume" all offer examples of onomatopoeia that might be compared to those of Chopin.

The above evidence I believe is sufficient to prove that there are grounds for a comparison of Poe's poetry and Chopin's

music. To go into it more deeply would involve much of the technique of music which is not pertinent to this paper.

Turning now to the music of Schumann we shall try to find some instances where his music and Poe's poetry may be compared. In studying Schumann we study a many-sided person for he was teacher, conductor, performer, and composer. It is as a composer that we study him. He covered all of the different forms of composition from songs to opera with varying success.

It is interesting to note that like Chopin, more of his work was written in double than in triple time and he is, therefore, comparable to Poe in regards to rhythm. Like Poe, he too has a wide variety in his rhythm. His variety of rhythm is especially notable in his earlier works. "Papillons", "Carnival", "Davidsbundlertanze", "Phantasieslucke", "Scenes from Childhood", "Kreisleriana" and "Noveletten" are compositions that have a wealth of rhythmical combinations new in his period and always to be remembered. In this respect he may be compared to Poe in that the greatest variety in Poe's meter came in his earlier poems with the exception of the "Bells".

When it came to supplying harmony although Schumann employed some of the same methods that Chopin did, he also had many special ways of his own. His music, like that of Chopin, and like the poetry of Poe is for the most part melancholy and sad. This, of course, was the result of his unhappy life. In his youth it was the struggle over his desire to study music, later on, the difficulty that arose over his love affair, and

in his later life his fight against insanity. Only in the year or two immediately following his marriage was he entirely happy. That is the only period in which his music is joyous and gay.

In order to build up his career as a pianist he made his compositions as different from those of other composers as possible. Enhancing melodies and intricate harmonies are the result of careful arrangements. So much ornament did he put in his earlier compositions that special technical study is required to do them justice. One way he attained his end was by making use of variation--that is, by taking a motif and working it over and over. Of the compositions in which these variations are prominent, "Opus 5", "The Impromptu", "Opus 13", the "Symphonic Studies" and "Opus 46 Andante" are especially fine. They might be compared to Poe's "Raven", "Ulalume", and "Lenore", where the same idea is used in every stanza.

The quintet for pianoforte and strings is an example of Schumann at his best as "The Raven" is an example of Poe at his best. It begins with two short themes with a great deal of harmonic treatment and a lot of ornamental work. By ornamental work is meant chromatic runs, arpeggios and grace notes and the like. These would compare to such things as similes, metaphors, onomatopoeia, and alliteration in a poem. The second movement is a funeral march and this is followed by two movements, one, sweet and melodious, and the other, mysterious and weird. The quintet closes with a finale that is notable for its harmony. In fact, the whole Quintet has been called the greatest piece

of chamber music since Beethoven and may be compared to Poe's "Raven" in that it is one of the greatest pieces of work of its kind.

One of the positive indications that Schumann believed in the close relation of music and poetry is shown by the fact that he set to music many of the poetic works of the day. Heine, Ruckert, Eichendorff, and Kerner supplied him with beautiful German poems to set to music and so closely is interwoven the music and poetry that it is impossible to translate the words into another language and get the same effect. He also set to music some English poems especially part of "Lalla Rookh" and if Poe had been well enough known at the time I can picture him setting "Ulalume" or "Israfel" to music from which it would be inseparable.

While Schumann is not so closely allied to Poe as Chopin is, I think there is evidence that the work of the two is similar in some respects.

Franz Liszt, the last of the trio chosen for comparison to Poe, is notable because he, like Poe, felt no qualms at breaking away from old conventions in his compositions. Just as Poe can be compared to no other poet of his period on account of his originality so can Liszt. Liszt went so far as to create a new form of composition to express his idea. His idea was to translate into sound the impression received from some poem or picture. His creation of the Symphonic poem left him free to follow his imagination. He desired to make his music both

emotional and descriptive. He was a dreamer whose thoughts rose to the loftiest heights and the symphonic poem gave him a chance to express those thoughts. It is a very decided instance of the alliance of music and poetry. It is in these symphonic poems that we should find some comparison to Poe.

"Todtentanz, the Dance of Death" might be compared to parts of Poe's "The Conqueror Worm", "Dreamland", "Ulalume", "Lenore" and the fourth stanza of "The Bells". The composition is based on the old medieaval chant of Dies Irae (Day of Wrath) and consists of a fantastic set of variations in this theme.

"Mignon's Lied" has a vein of sentiment in it verging on the sentimental with longing as its keynote. It might be compared to Poe's "Annabel Lee". This composition, too, has much decoration and ornamentation.

Everyone knows at least one Liebestraum of Liszt. He wrote three but they are all very much alike. Although they are love songs there is an aching longing in them that seems to suggest unrequited or lost love. They have highly decorated accompaniments with long cadenzas, constant changes of rhythm and transference of the melody from one hand to another. Any one of Poe's poems in which the tragedy of love is portrayed might be compared to these.

In two of his symphonic poems he gives us glimpses of the inferno with its horror and weirdness. Once more Poe's "The Conqueror Worm", "Dreamland", "Ulalume", and the like come into our mind. One of these compositions is the "B Minor

Sonata". Of this one critic says, "Is there a composer who paints the infernal, the macabre, with more suggestive realism than Liszt? He blends piety and passion. The rustle of silken attire is back of every bar, sensous imagery; a faint perfume of feminity lurk in each cadence and trill".[1]

The other composition is the musical version of a part of Dante's "Divine Commedia". He gives us a picture of what Dante saw as he looked into the gate of Hell. Liszt uses the brass choir with the viola, bassoons, and drums. He shows the love scene between Francesca da Remimi and Paola and lets you hear the sardonic, blasphemous laughter of the devils.

The melody of "Orpheus" is so beautiful in its expression that it has been compared to a beautiful vase in the Louvre. We might compare it to Poe's "Israfel".

As a last example, we will take "Les Preludes". This seems to compare in some sense to the "Bells", not so much in sound as in the meaning of the poem. Liszt says in this composition, "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death." In the first of the composition, Poe shows the joyousness of youth in his sleigh bells--Liszt in his music, and then comes the deep happiness of Poe's golden wedding bells and Liszt in his composition says the enchanted dawn in every life is love. But he says in his music, "Where is the destiny on whose first delicious joys some storm does not break--a storm whose deadly blast dispenses youth's illusions, whose fatal bolt consumes its altars?" Poe

[1] Masters of Music

shows this in his stanza on the fire bells. And they both end with the suggestion of death, Liszt by his slow, gloomy chords and his suggestion of the tolling bells, Poe with his iron bells of death.

Thus we bring to an end the comparison of Poe's poems and the music of Chopin, Schumann, and Liszt.

Conclusion

General Statement of the Facts Studied

In stating my motif for this thesis I said it was first to make a study of the versification of Edgar Allan Poe. This I have done by making a thorough examination of all the kinds of rhythm, meter, words, rhyme, sound and figures of speech in twenty of his most representative poems and setting down in the previous pages my finding with illustrations from his poems.

My second motif was to compare his poetry with music. After considerable study I have set down the ways in which music and poetry in general may be compared and then comparing Poe's poems to three musicians comtemporary with him, Chopin, Schumann, and Liszt.

At the completion of this study I find that the statement that Poe is a leader in variation of all the technical points of poetry and has many original ideas is very true, and that there are many points of comparison between his poetry and music.

Conclusion

General Statement of the Facts Studied

In stating my motif for this thesis I said it was first to make a study of the versification of Edgar Allan Poe. This I have done by making a thorough examination of all the kinds of rhythm, meter, words, rhyme, sound and figures of speech in twenty of his most representative poems and setting down in the previous pages my finding with illustrations from his poems.

My second motif was to compare his poetry with music. After considerable study I have set down the ways in which music and poetry in general may be compared and then comparing Poe's poems to three musicians contemporary with him, Chopin, Schumann, and Liszt.

At the completion of this study I find that the statement that Poe is a leader in variation of all the technical points of poetry and has many original ideas is very true, and that there are many points of comparison between his poetry and music.

Summary

Poe's whole idea of poetry may be summed up in his own words, "Poetry is the rhythmical creation of beauty." He believed that a poem must excite by elevating the soul, that it must not be so long that emotion can not be sustained, and that it is written for the sole desire of giving pleasure. Music, he believed, is of vital importance to poetry and the use of it is one of the best means of creating "supernal beauty."

Poe's idea of creating this supernal beauty he has set down in detail about the "Raven" showing that he chose first, the effect he wished to attain, one that was novel and vivid; second, the length, which was not to exceed one hundred and fifty lines; third, the way to express beauty, which he decided should be through melancholy; fourth, an artistic pivot, which was to be a varying refrain; finally, the subject to be used, which he decided should be the death of a beautiful woman expressed by a sorrowing lover.

Poe also had definite ideas about rhythm, namely that it should be tested by the time required to pronounce the successive syllables.

In rhythm, Poe shows a great deal of variety both within the line and within the stanza. Although the predominating foot in the majority of the twenty poems studied was found to be iambic, no one poem was entirely iambic and most of them offered much variety. The anapest was found to be used a great deal. In his planned poem, "The Raven", the trochee was used almost with-

out variation, while "The Bells" showed the greatest variation.

Just as he varied his rhythm, Poe varied his meter. Trimeter, tetrameter, pentameter, heptameter, and octameter are used as predominating meters in poems while monometer and dimeter are interwoven with the others. Whole poems are written in one meter without variation such as the trimeter of "Ulalume" and "Dreamland" and the alternating heptameter and octameter of the "Raven" while others like "Israfel", "The Haunted Palace" and "The Bells" showed much variation of meter.

In contrast to his variation in rhythm and meter is a conservatism in the use of run-on lines. While there are some run-on lines the majority by far are end stop lines .

A conservatism in the use of feminine lines is also noticeable. About one-sixth of his lines are feminine which is a very small percentage. There is variety in the distribution of these lines, however, some poems having as few as three feminine ending lines while twenty-five out of the fifty-six lines in "Dreamland" are feminine.

He proved himself a master in the use of sound to produce effects. This is illustrated in his use of assonance, consonance, onomatopoeia, rhyme, and alliteration all of which are skillfully used over and over again in his poems.

Just as he was a master in the art of producing effect through sound, so was he a master in the art of producing effect through figures of speech. Simile, metaphor, personification, metonymy, synecdoche, hyperbole, apostrophe and repetition are

are all used by him with great skill producing beautiful effects. While all are used very often personification and repetition are outstanding.

The history of the development of music and poetry show that they had a common origin in man's instinctive desire for rhythmic expression. Music and poetry are alike in that they both appeal more to the emotion, than to the intellect. Both have melody, rhythm, and tone color. An understanding of melody, tone-color, rhythm, and emotional and intellectual appeal in music will lead to a deeper appreciation of similar qualities in poetry.

In comparing Poe's poetry to music, the compositions of Chopin, Schumann, and Liszt were chosen because there was much in common in the lives of the four men which reflected itself in their chosen work. All four lived in the same historic period and were members of the Romantic school. All lost at least one parent while very young, all lived abnormal youths, all had one serious love affair as well as several that were not so serious, all had some disease to battle against for most of their lives. The various unhappy events that happened in their lives is reflected in the melancholy and universally sad compositions they produced.

Poe is akin to Chopin in that they both wrote short compositions, both used the same type of rhythm, that based on two beats, both show much variation from this basic rhythm, and both produced compositions that were sad, melancholy and weird. Poe

gained his effects by assonance, consonance, rhyme, and figures of speech, while Chopin used their counterpart, melody and harmony in music to produce the same effect.

Schumann is like Poe in that he also shows a preference for two beat rhythm. Like Poe, he shows he has variety in meter. A constant use of repetition is common to both of them while both used much in the way of ornament. Ornament in music means chromatic runs, arpeggios, grace notes and trills. Ornament in poetry means figures of speech.

Orginality of composition is an outstanding likeness between Liszt and Poe. Both broke away from the conventional and created types of their own. Both often crossed the boundary line between sentiment and sentimentality. Constant changes of rhythm and meter are common to both as are also themes based on the tragedy of love, horror, and weirdness.

No fitter conclusion can be given than to say that the three musicians gave to the world in notes the same thing that Poe did in words "a rhythmical creation of beauty."

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